SEP 15 1913

VOGUE

The FORECAST of FALL FASHIONS NUMBER

SEP 15 1913

SEPTEMBER 15, 1913
PRICE 25 CENTS
THE VOGUE COMPANY
CONDÉ NAST *President*

After All, There's No Bath Like One With

Palmolive Soap

NOTE how refreshed and invigorated you feel after using it. Palmolive Soap is a delightful cleanser and has all the soothing and beautifying properties of imported palm and olive oils.

We have doubled their value, in Palmolive Soap, through our exclusive blending process.

The green color of Palmolive is due to palm and olive oils—nothing else.

We send to the Orient for these oils, because they've been recognized as best for the skin for more than *2,000 years.* World-famous beauties of history used them to keep the skin soft and smooth.

Use more than mere soap—use Palmolive. Let your skin have Palmolive Protection. Infants are bathed with it because doctors know it cannot hurt the most tender skin.

Palmolive lathers in hard or soft water. Fifteen cents the cake, and *most* economical, because it lasts so long.

Don't use merely "soap" when *Palmolive* is sold by dealers everywhere.

Send two 2c stamps for free sample and booklet, "The Easy Way to Beauty."

(309)

B. J. Johnson Soap Company, Inc., Milwaukee, Wis.

Canadian Factory: 155-157 George Street, Toronto, Ont.

PALMOLIVE SHAMPOO makes the hair lustrous and healthy and is excellent for the scalp. It rinses out easily and leaves the hair soft and tractable. Price, 50 cents.

PALMOLIVE CREAM cleanses the pores of the skin, and adds a delightful touch after the use of Palmolive Soap. Price, 50 cents.

N. B.—If you can't get Palmolive Cream or Shampoo of your local dealer, a full-size package of either will be mailed prepaid on receipt of price.

If you believe in music you need a Victor-Victrola

If you believe in the power of music to elevate your thoughts and broaden your intellect, to stir your imagination and quicken your emotions, to soothe your mind and lighten your toil, you can appreciate what it would mean to have a Victrola in your home.

Music is no longer a luxury to be understood and enjoyed by a select few. Music has come to be an actual necessity in every home, and its foremost exponent today is the Victrola.

With this wonderful instrument, you bring some music into your life each day to add to your happiness and make your home more complete.

There are Victors and Victrolas in great variety of styles from $10 to $500.

Victor-Victrola XVI.

Mahogany or quartered oak

Any Victor dealer in any city in the world will gladly demonstrate the Victor-Victrola to you and play any music you wish to hear.

Victor Talking Machine Co., Camden, N. J., U. S. A.

Berliner Gramophone Co., Montreal, Canadian Distributors.

New Victor Records demonstrated at all dealers on the 28th of each month

"Onyx" TRADE MARK Hosiery

Our Friends Returning from the Country to enjoy the Comforts of Home will be delighted to greet the new "*ONYX*" SILK HOSIERY with the

"Pointex" Heel

A decided improvement on the unsightly square splicing—gives a slender, graceful and elegant appearance to the ankle—while retaining all the advantages of the re-enforcing.

To be had in all desirable weights—Zephyr, Gauze and Medium Weight.

No. 255—Women's "Onyx" Black Silk, "Pointex" Heel—with "Wyde Top" of Lisle and Lisle Sole—Light Weight. Price, **$1.35**

No. 305.—Women's "Onyx" Black Silk, "Pointex" Heel. Extra Fine and Sheer. Price, **$1.65**

No. 705—Women's "Onyx" Black, "Pointex" Heel, all Silk. Price, ...**$2.25**

"Pointex" Heel for Women

Patented Dec. 24, 1912

Sold by leading dealers everywhere. If your dealer cannot supply you, we will direct you to the nearest dealer. Write to Dept. I.

Lord & Taylor

Wholesale *New York*

Franklin Simon & Co.

FIFTH AVENUE, 37th and 38th Streets, NEW YORK

"Camp Fire Girls" Coats and Dresses

Misses' Fall and Winter models. None genuine without registered "Camp Fire Girls" label.

No. 20—MISSES' "CAMP FIRE GIRLS" COAT, seven-eighth length model, of "Cravenetted" gray tweed, or navy blue cheviot, convertible collar (can be buttoned to neck), half-belted back, large patch pockets, lined to waist with self material; 14 to 20 years..... **15.00**

No. 22—MISSES' "CAMP FIRE GIRLS" DRESS, of navy blue English serge, waist lined, with deep set-in sleeves, round flat collar, plaid silk tie, gored skirt with pockets, or black serge with black moire tie; 14 to 20 years..... **9.75**

Misses' Chinchilla, Wool Plush, and Rain Coats

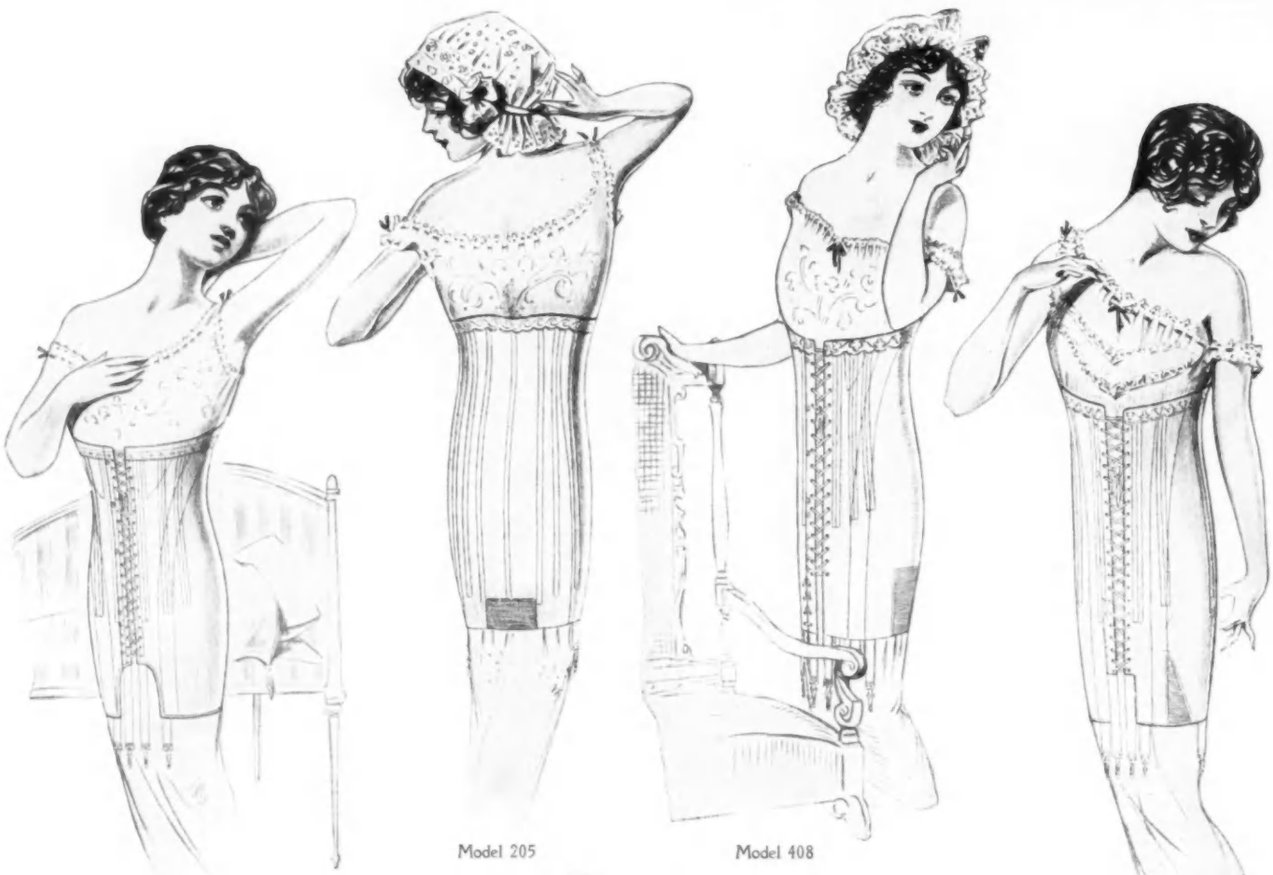
No. 24—MISSES' SMART THREE-QUARTER LENGTH COAT of high grade all wool chinchilla, in navy blue, black, gray, brown, sapphire blue, golf red and green, Mandarin sleeves, button to neck collar and revers, wide detachable belt, fancy buttons; 14 to 20 years..... **18.50**

No. 26—MISSES' RAGLAN RAIN COAT of tan, gray, navy or black, silk finished rubberized cloth, detachable belt in back; 14 to 20 years..... **5.95**

No. 26A—Same model in girls' sizes; 6 to 16 years..... **4.95** **No. 26B**—RUBBERIZED HAT, in tan or black..... **.95**

No. 28—SEVEN-EIGHTH LENGTH COAT, straight front model, of Imported wool plush, in sapphire blue, russet brown, gold, raspberry or oxford gray, Mandarin sleeves, can be buttoned to neck, wide detachable belt, granite buttons, lined throughout with soft silk to match; 14 to 20 years..... **29.50**

Fall and Winter Style book "Correct Dress," mailed out of town upon application to Dept. "H."



Model 364 Model 205 Model 408 Model 412

Four
Gossard Corsets of International Vogue

¶ Today wherever Gossard Corsets are sold you can be fitted to these new models, which express perfection in modern corsetry. ¶ The front-lacing principle (originated by The H. W. Gossard Co.) has accomplished much for the comfort and convenience of woman's dress. ¶ Of even greater importance than front-lacing, however, has been the genius displayed in the actual designing and making of Gossard Corsets. ¶ So outstanding and thorough has been this work that, great as the front-lacing principle is, the Gossard method of design and manufacture transcends it, and the two combined occupy a position so commanding that they are now regarded as an international vogue. ¶ Regardless of the cost—every Gossard Corset conforms to but one standard in style, workmanship and wearing service. ¶ There is a model for every figure and a price for every purse.

Model 364 This corset conforms perfectly to the latest style requirements. It is very low in bust, large in waist, and straight over hips and back, with long incurved skirt. The woman who cannot invest in the finer qualities will find in this model the correct style features at a small cost. It is an exceptional value. Made of Sterling Cloth $3.50

Model 205 The greatest value at five dollars to be obtained anywhere. It is made along the lines dictated by the highest fashion authorities, large waist, very low bust and long closely fitted skirt, the comfort of which is insured by an elastic section at the back, a feature new in a corset at this price. Made in Mercerized Batiste $5.00

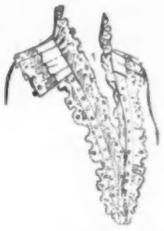
Model 408 An ideal model for the woman insisting on an extreme corset at a medium price. The back line is flat, waist large, and the skirt long. Elastic sections at sides and back permit of the utmost comfort, seated or walking. Made in Figured Mercerized Broche $8.50

Model 412 The final word in the interpretation of the most ultra styles for Fall is expressed in this corset. Back line is perfectly flat, the lower portion fitting the figure very closely. Skirt is extremely long. The material is an exquisite Broche which fits the figure like an elastic fabric $12.50

Other Gossard Models at $6.50, $10.00, $15.00 and $25.00
Be fitted today at the store where Gossard Corsets are advertised

The H. W. Gossard Co., Chicago

LARGEST MAKERS OF FINE CORSETS



No. 1—Cream-colored de Medici fichu. Combination of lace and net and hand-embroidered dots. Falls soft at throat. **3.50**

THE "LEBRUN" NOTE IS APPARENT IN THESE NEW BLOUSE AND COLLAR STYLES FOR AUTUMN:—

From Bonwit Teller & Co.

No. 3—Vestee of folds of net with plaited frill of net reaching to waistline. Cream or white. **1.95**

THE "EUNICE." Model Blouse of black silk Chantilly lace over white chiffon cloth. Double imperial frill. The short sleeves are edged with white chiffon. This model also comes in navy Chantilly over white. **10.00**

THE "VALLIER" blouse of fine net over flesh-colored chiffon cloth. Frill and collar of plaited net. The sleeves and vestee are trimmed with pearl ball buttons, while a black satin bow at the neck adds a dainty touch. **7.50**

THE "SATSUMA." Model Blouse; new "hook and eye" model of white over flesh, navy over white, black over white, or all black for mourning wear. **8.50**

THE "LORENZO." Model Blouse of Point d'Esprit net. Has a de Medici collar and frill with under-collar and cuffs of satin. This model is effectively trimmed with crystal buttons. **5.50**

THE "NIPPON." Model Blouse developed in heavy quality chiffon cloth over a net lining which has a fine lace applique running down and over the back. Peasant vestee and collar of hemstitched chiffon cloth. Finished with floral crystal buttons. Can be had in navy or black. **7.50**

No. 4—All net draped fichu with edging of soft plaited net. **1.50**

No. 2—Fancy net fichu with triple frill; cream. **3.95**

BONWIT TELLER & CO.

FIFTH AVENUE AND 38th STREET

NEW YORK

Paris,
42 Rue de Paradis.

Philadelphia,
13th & Chestnut Sts.

Quality Mark

A. D. BURGESSER & CO.
IMPORTERS AND MANUFACTURERS
NEW YORK
TRADE MARK

For Sale by leading dealers throughout America

A. D. Burgesser & Co.

1 and 3 West 37th St. New York

VAN RAALTE MAKE *Veils*

"Beaumou" Veil

PRONOUNCED
BO-MO
SIGNIFIES
Beautiful and Soft

A new "Beaumou" Idea—wearing the Bobby "Beaumou" a la Sultana.

The new "Beaumou" Veils are the sensation of the year—for never before has it been possible to buy veilings offering such beauty, daintiness, novelty and style.

"Beaumou" Veils rival the "cobweb" in lightness, yet so sturdily are they made that they can be pulled and stretched without destroying them in the least.

Repeated washings seem to improve a "Beaumou" Veil—rain will not harm it.

Whatever your complexion may require, the "Beaumou" produces the softening or brightening effect your fancy may desire. All colors, including the fashionable ivory white. A wonderful choice of patterns.

For Your Protection

Every Van Raalte Made Veil bears this little white ticket. Look for it.

VAN RAALTE MAKE

Wearing the Bobby "Beaumou" "Bobby" style.

The illustration shows two ways of wearing the latest "Beaumou" novelty, the "Bobby," thus giving double value.

Other Van Raalte Make Veils that are the vogue are the Jeweled Vanity Veil; the Jeweled Chiffon Vanity Veil, an absolutely *waterproof* Chiffon Veil, and the well-known Stronghair Maline, also waterproof.

Various prices at your retailer's.

Write for Booklet, "The Wear and Care of the Veil"

If you cannot obtain our veils readily at your dry goods or specialty store, communicate direct with us.

E. & Z. VAN RAALTE, 98 and 100 Fifth Avenue, New York

18726

NOTE—As we go to press, a new beautiful "Beaumou" novelty is born —the "Leaf of the Lily" veiling—just now reaching the good retailers.

Dresses for these three different sized ladies can all be made and completed without a single personal try-on, by using this one

Pneu Form

The Pneumatic Dress Form

by simply substituting the waist-and-hip lining of the person to be fitted and inflating *Pneu Form* inside of it. The Standard Rod adjusts to any skirt length.

You may sit at ease and see the minutest details of your entire wardrobe completed, without one moment of tiresome standing for personal "fittings."

Pneu Form is woman's greatest saver of time, muscles, nerves and money, since the invention of the sewing machine.

When not in use, *Pneu Form* may be deflated and packed away in its own little box base which holds it all.

Write for booklet "IT'S YOU" which gives full descriptions, uses and price of Pneu Form.

It's You

The Pneumatic Dress Form Company

557 Fifth Avenue

(Near 46th Street) New York City

See that it is a GOETZ Lining

WHEN you purchase a coat, suit or wrap, you need no further assurance of the quality and style of the entire garment than to know that the maker has used a GOETZ lining.

Makers of women's clothing generally use GOETZ linings in their finer garments. They are proud of the fact, and usually prove it by sewing the GOETZ Guarantee Label on the lining as a means of identification. When buying, always look for the label shown below.

Sometimes a garment is lined with GOETZ Satin or Peau de Cygne, yet does not bear the label. You should nevertheless, for your own satisfaction, make sure it is a GOETZ lining; the saleswoman will gladly open a seam and show you the name GOETZ woven in white on the selvage. GOETZ linings are always yarn dyed, assuring fast color and excellent wear. They are soft, lustrous and clinging; specially finished to allow the drape and hang required by the Fall fashions.

When you see the GOETZ Guarantee Label sewn in a lining, it is your assurance that the manufacturer has given you the most suitable and satisfactory lining procurable.

GOETZ Peau de Cygne is chief among the lighter linings; GOETZ Satin leads among the heavier linings. Be sure of the *name* GOETZ on the silk-woven label or woven in white on the selvage.

GOETZ SILK MANUFACTURING CO.

148 Fifth Avenue, New York

Pronounced "Gets."

HALCYON ROSE

HALCYON ROSE Toilet Requisites are as alluring as the name, for the fascinating odor of Jacquiminot roses clings 'round these perfumes and toilet requisites — the richest products of our laboratories.

Somewhat more costly than the ordinary sort, but infinitely superior in quality.

Halcyon Rose	Perfume -	$2.35, $2.75, $4.25 and $4.75
" "	Toilet Water (*6 oz.*) - -	$3.25
" "	Sachet - - - - - - -	$2.00
" "	Face Powder - - - -	$2.00
" "	Talcum Powder (*Flesh and White*)	.75

At the better sort of shops everywhere.

THE HANSON-JENKS COMPANY

PERFUMERS

29 West 38th Street **NEW YORK**

Mme. Melba's Letter to Mrs. Mason

Savoy hotel

I use Mrs Mason's hair tonic everyday & consider it very benificial. It makes the hair grow & strengthens it. I would not be without it

Nellie Melba

Mrs. Mason's Old English Hair Tonic is noted in two continents for its superior power to promote hair health —it is bright and clear without grease or dye, will not darken gray or blond hair or soil the skin. Price, $1, at Drug and Department Stores, or direct from us.

MME. MELBA'S care for her hair is part of her profession. You can safely use what she has endorsed. Mrs. Mason's Old English Hair Tonic will make your hair long, thick, and glossy, and will preserve its color and vigor for years to come.

This is the hair tonic used by Kate Seaton Mason, the noted English Hair Specialist, in treating the hair of the Vanderbilt family, the Duchess of Marlborough, Mme. Melba, and the leading society women of New York, London and Paris. They testify to its superiority for thin, falling, weak, brittle, splitting or dead-looking, lusterless hair.

This Hair Tonic, together with Mrs. Mason's Old English Shampoo Cream, gives a complete treatment to promote hair health. The Shampoo Cream thoroughly cleanses hair and scalp, makes the hair look much thicker than it really is—soft, fluffy, lustrous—keeps the scalp healthy, removes dandruff, dust, excess oil and irritation. Unique among shampoo specialties.

Send 2c for Mrs. Mason's Book—"The Hair and How to Preserve It." It contains autograph letters from famous women, and we will send with it a trial tube of Shampoo Cream.

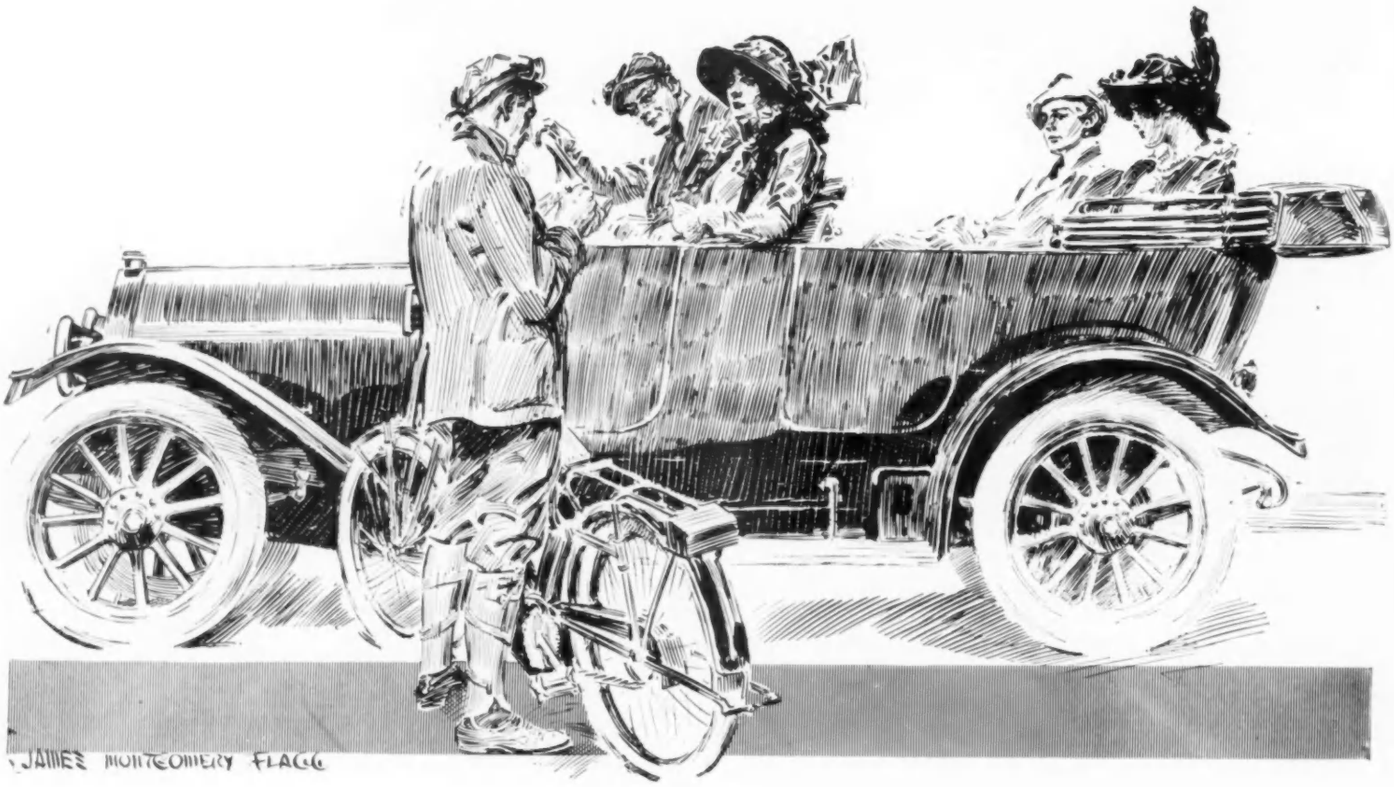
Mrs. Mason's Old English Shampoo Cream, a pure antiseptic head wash made from the extract of tonic, cleansing herbs combined with the purest olive oil soap as an emollient. It possesses unusual tonic and cleansing qualities. 25c. a tube, enough for several shampoos. At drug and department stores, or direct from us.

For Sale in America at Leading Drug and Department Stores—Accept No Substitute

In London, at 76 New Bond St., Roberts & Co.

In Paris, at Roberts & Co., 5 Rue de la Paix.

THE
PAXTON TOILET CO.
SOLE PROPRIETORS
BOSTON, MASS., U. S. A.



Overland

THE motor is larger; the wheel base is longer; the tires are larger; the tonneau is roomier; the equipment is finer; body has graceful European cowl dash and is richly finished in dark Brewster green, edged with lighter green stripings, and trimmed in heavy polished nickel and aluminum.

See the Overland dealer in your town. Handsome 1914 catalogue on request.

$950—Completely Equipped

F. O. B. TOLEDO
With Gray & Davis Electric Starter and Generator - $1075

35 h. p. motor
Timken bearings
114 inch wheel base

Cowl dash
33 inch x 4 inch tires, Q. D.
Turkish Upholstery

Electric lights
Clear vision windshield
Storage battery and ammeter

Mohair top and boot
Stewart Speedometer
Electric horn

Please address Dept. 33

The Willys-Overland Company, Toledo, Ohio

Founded 1826

Attention is directed to the

Studio of Interior Decorations

We are equipped to undertake
the complete or partial decorating
of

Homes, Hotels, Yachts, Theatres, etc.

A representative will
consult with you at your convenience

Lord & Taylor

New York

EDUCATIONAL DIRECTORY

Each school represented below is recommended to the patronage of our readers

New York

The GARDNER SCHOOL
for Girls

607 FIFTH AVENUE, NEW YORK

A school that provides a delightful home for girls, where they can enjoy all the advantages of the city. Regular and advanced special courses. Unexcelled opportunities for the study of music, riding, skating, tennis, swimming, dancing, etc.

MISS ELTINGE and MISS MASLAND, Principals

THE GROFF SCHOOL

For Boys and Young Men. Boarding and Day Pupils
The Pioneer School for Individual Attention

Open all year. By means of the individual attention of experienced instructors and the constant supervision of all study hours, the Groff School enables its students to accomplish more in one year than many other schools do in two years. No grades to retard the brilliant pupil or to discourage the backward one. Exclusive location. Boarding facilities unexcelled. Special Summer Session for the September College and Regents Examinations. Fall Term (16th year) begins September 30th.

G. B. GROFF, Tel. 744 Col. **259 West 75th St., New York City**

Elinor Comstock Music School Miss Comstock, a pupil of Leschetizky, established a boarding and day school in 1910 where environment is an incentive to serious work and where a musical education may be perfected. English Literature, French, Psychology, History of Art and Classic Dancing. Preparation for Concerts and Operas. Elinor Comstock, Principal, 1000 Madison Ave., New York.

New York

Miss Bangs and Miss Whiton's School for Girls

Visit personally the schools in which you are most interested. We will cordially co-operate with you in a personal investigation of our superior advantages and methods for the training and education of young girls.

A Country School in New York City
Riverdale Avenue near 252 Street West
NEW YORK

A City School With Country Advantages

The School

THE SEMPLE BOARDING AND DAY SCHOOL For Girls

Mrs. T. Darrington Semple, Principal
241 Central Park West, New York.

An excellent finishing or college preparatory school for girls, situated on the edge of Central Park. Thorough training in written and spoken English, in French and German, Science, the Classics, Music and Art. Post-graduate work when required in place of a college course.

Students are required by Mrs. Semple to attend lectures given at the Metropolitan Museum, etc. Write for complete catalogue, giving references and course of study.

Central Park

A Distinctly French Environment

Mlle. Talguen and Miss Macintyre receive a few girls wishing to pursue special studies in New York. They offer a remarkable opportunity to acquire fluent French; everything is done to create a typically French atmosphere.

The apartments are on Cathedral Heights, near Barnard College, Teachers' College, and the Institute of Musical Art. Terms and booklet on application to

Misses Talguen & Macintyre, 502 W. 113th St., N.Y.

The Brown School of Tutoring

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Founded 1906. Boarding and day school. Separate buildings. Open all year. One pupil at a time with a teacher. No classes to embarrass or retard. Pupils prepared for college, school and regent's examinations in one-half time taken by class schools. Every pupil who has entered the School with the purpose of going to college has accomplished that purpose. PUPILS TAUGHT HOW TO STUDY. Constant study supervision. Twelve teachers, each with at least 12 years of experience. Summer resident tutoring. "A School with an Atmosphere of Work." Mr. Brown welcomes personal interviews.

The New York School *of* Fine *and* Applied Art

Opens Sept. 8th. Frank Alvah Parsons, Pres. Smart, Authoritative Instruction, Interior Decoration, Costume Design, Illustrative Advertising.
Send for circular.
Susan F. Bissell, Sec'y, 2239 Broadway, N. Y. C.

COMSTOCK SCHOOL A School for Young Ladies. 52 East 72nd St. One block from 5th Ave. and Central Park. Regular and Special Courses. Music, Art, Languages and Domestic Science. Unusual opportunities for social life, and the advantages of New York. Miss Lydia Day, Principal. Miss Fanny Neale, Vice-Prin.

MRS. ISABEL D. COATES

300 West 85th Street, N. Y. City

Will receive in her home a limited number of Girls who wish to study Art, Music, Languages. Students may select their own masters. Circulars on application.

The Scudder School for Girls

Half a Block from Central Park

College Preparatory, General and Special Courses, including an exceptionally complete course for Private Secretaries, Conversational French and German, Swimming Lessons, Domestic Science, etc. Outdoor Gymnasium. Affiliated with "Camp Fire Girls" week-end camping parties. Day or Boarding. Moderate Rates. Address for circulars

Myron T. Scudder, A.B., A.M., Principal
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Upper School for girls 13 to 25; Lower School for girls 8 to 13. All departments. Special courses in Art, Music, Literature, Languages. Certificate admits to leading colleges. New York City Annex. European travel class. For illustrated catalogue address MISS C. E. MASON, LL.M., Lock Box 731.

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Healthfully located in beautiful Garden City, Long Island, 1½ miles from New York. Buildings completely equipped. Gymnasium, swimming pool, fine athletic fields. Prepares for any college or scientific school. Competent master at the head of each department.

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For information and catalog address
WALTER R. MARSH, Headmaster, Box 20, Garden City, L.I.

Drew Seminary for Young Women

65th year. An efficient school of moderate prices. One teacher to each 5 pupils. Certificates accepted by leading colleges. New York City advantages.

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Boarding and Day School for Girls. Intermediate, Upper School and Post Graduate Departments. Technical School includes domestic training, secretarial course, book-binding, etc. Mrs. Jessica Finch Cosgrave, Principal, 61 E. 77th St., N. Y. City.

A Quick, Safe Way *to* Choose a School

THE last moment is usually a time for hurry, bustle and excitement. Thoroughness is often sacrificed to speed, and, while there are few decisions that so depend on a myriad details as does the selection of a school, there is one way to decide speedily and satisfactorily.

Consult Vogue. That is the way to reach a quick and safe decision. On these pages are many of the best schools in America. There is a "character test" applied before they are asked to advertise, and, when they appear in Vogue's columns, you are absolutely assured of their standing.

If you see a school that attracts you, write to it; it has Vogue's endorsement. If you are unable to find the school that you are searching for, write, then, to our Educational Directory, where you can obtain our best advice.

VOGUE SERVICE

Vogue has accurate and impartial reports on nearly all America's best schools, and Vogue is very willing to aid in any phases of your school problem. Our judgment, though given speedily, will not be the hasty opinion of a moment, for we have constantly studied and advised upon the school problems of hundreds of parents.

The object of this Educational Service is to aid you, and there is no time when our service and study are so valuable to you as now, the last moment. If you have not decided where to send your children to school, if you are looking for the school that will fit exactly their needs, use this service now, when its value to you is at its height. Profit by this special knowledge that Vogue offers you.

Simply tell us all the details that you can, tell us the special object of your child's education, the amount of previous preparation, state how much you care to pay, and in what location you

EDUCATIONAL DIRECTORY

Each school represented below is recommended to the patronage of our readers

prefer the school to be. These facts, and any personal description of the child, will enable us to render perfect service.

We recommend no school with which we are not thoroughly familiar. We give no advice that affects the future of a boy or girl unless we heartily approve of the institution that we recommend.

THE NEW SCHOOL

Environment, say the psychologists, is more powerful an influence than birth in the moulding of character, and there is no time, no place, where environment means so much as in the impressionable days in school. When your son and daughter go away to school, they go with a mind eager for new impressions, grasping for fresh outlooks and expectant of new friendships. And they absorb these impressions and make these friends with remarkable rapidity. Vogue has a keen sense of responsibility in this respect, and our recommendations are made after careful thought and study.

FOR NEXT YEAR

Even if you do not intend to place your children in school this year, it is not too early to take thought for next year; the subject is important enough to warrant all the consideration you can give it. With Vogue's information and help, and with a knowledge of the points of excellence of the various institutions, you can decide between two or three schools by making a personal visit. You can become acquainted with the master, the methods and the morale of the institution. You can know and feel confident that your child has found the school that fits.

Consult the schools listed on these pages, read their announcements carefully and write to them immediately if you intend placing your children in school this year. If you do not find the school that you want, write to Vogue. Tell us your problem—we will give you the best of our speedy and dependable service.

EDUCATIONAL DIRECTORY

VOGUE, 443 Fourth Avenue, New York

Connecticut

RUMSEY-HALL CORNWALL, CONN.

A school for boys. Situated in the most beautiful section of Connecticut. Purest mountain air. Rural surroundings particularly adapted to out-of-door life from Sept. to June. Foot ball, coasting, skating, baseball and field sports in season, under competent instructors. Prepares specially for secondary schools. The sympathetic influences of a home and a discipline formative of manly character at the impressionable age. No punishment except that which touches the pride of the boys—*the merit system in its essence.* Women to teach gentleness. Men to develop the stronger bents of boyhood. Price $800. For catalogue address Headmaster.

Miss Howe and Miss Marot's School
Thompson, Conn.

For girls desiring general, advanced and college preparatory courses. Unusual advantages in modern Languages, Music, Art and Physical Training. Thirty acres. Mansion house and cottages. All outdoor sports. Circular on request.

Saint Margaret's School
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College Preparatory and Diploma Courses. Thirty-ninth year. Modern equipment. Miss Emily Gardner Munro, A.M., Principal.

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Miss Wheeler's Town and Country School for Girls, PROVIDENCE, R. I.

Prepares for Bryn Mawr, Radcliffe and Board Examinations. Certificates to Vassar, Wellesley and Smith. Scientific Course, including Domestic Science, Horticulture and Agriculture, at the farm of 80 acres, for girls not going to college. Athletics. Address Miss M. C. Wheeler, Principal.

Foreign

Munich School FOR GIRLS
FRIEDRICHSTRASSE 9, MUNICH, GERMANY

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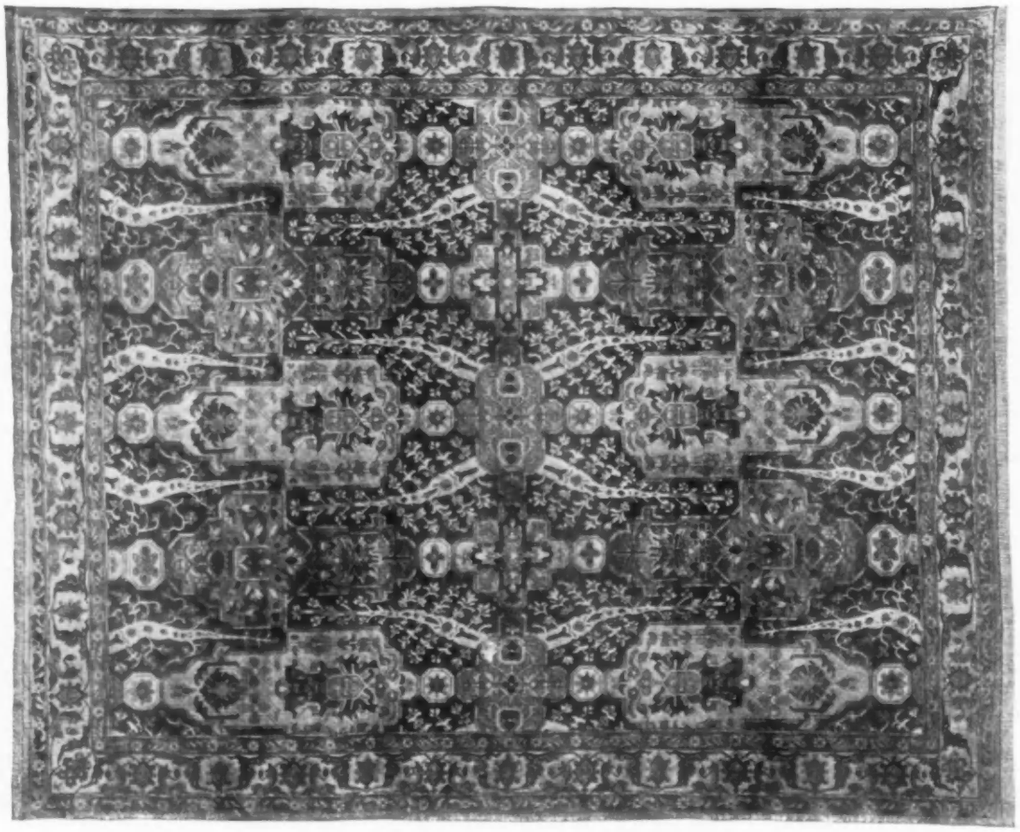

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(Continued on page 20)

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(Continued from page 19)

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MISS M. E. JOHNSTON. Gowns and Waists to order for all occasions. Also tailored suits. 9 E. 48th St., N. Y. Tel. Murray Hill 200.

MARY E. WALSH. Gowns—Trousseaux. Fancy Tailoring. Crepe chinois and satin gowns from $40 up. 67 West 46th Street, New York. Tel. 1642 Bryant.

MISS A. NYLANDER, Dressmaker Everything in ladies' attire from evening gowns to lingerie dresses. Prices moderate. 174 E. 71st Street, New York. Tel. Lenox 6377.

MME. BEAUDRY. Imports and makes to order gowns, tailor suits, blouses, wraps and tea gowns. Original Designs. 715 Madison Avenue, New York.

M. A. BODEE CO. Gowns adapted with perfect lines to the individual figure. Model of figure made for out of town customers. Sara Hadley Bldg., 9 East 35th Street, N. Y.

Gowns and Waists
Ready to Wear

THE MENDING SHOP. Gowns remodeled. Suits cleaned and pressed. Shop waists and gowns refitted. Miss H. Redding Coughlin, 20 W. 31st St., N. Y. Phone 189 Madison Square.

THE GREEN SHOP. Now showing exclusive suits, gowns and furs at reasonable prices. Gowns from $12 up. Your inspection invited. 55 West 45th Street, N. Y. Tel. 5432 Bryant.

REBA, 2381 B'way, N. W. Corner 87th St., N. Y. Fall models in gowns, frocks, coats, blouses and wraps. Imported and Original Designs. Mail orders promptly filled. Send for catalogue.

EDITH THERRY, Imported & Domestic Gowns for morning, afternoon and evening wear. Moderate prices. 2122 Broadway, (77th St.), N. Y. Tel. Schuyler 8155.

CLEARANCE SALE. In all lines. Dresses formerly $18.50 now $12.50. Other dresses from $2.50 up. Serge dresses $7.50. The Label Shop, 14 East 37th Street, New York.

MRS. SPENCER formerly **LE BOUDOIR** 24 West 46th Street, N. Y. Gowns—Blouses—Negligees Summer branch, Southampton, L. I.

D. MAXON & CO. 1552 Broadway, at 46th, N. Y. Genuine Sample Suits, Gowns, Wraps. Imported French models, originals. All sold at half-prices.

MAISON D'ART 46 W. 33rd St., N. Y., just across the way from the Hotel McAlpin. Exquisite fall gowns, dainty waists and up-to-the-minute dress novelties. Prices reasonable. Call on us today.

SUMMER CLEARANCE SALE of imported and domestic gowns, blouses and negligees, below their actual cost. Jennie MacBride, 18 W. 37th St., Bet. 5th & 6th Avenues, New York.

KATHARIN CASEY Gowns for all Occasions. Fancy Tailoring. Remodeling also done. 36 E. 35th St., New York., Tel. 1033 Murray Hill

JENNIE MAC BRIDE Originator of gowns for all occasions. Fall importations now in. Dainty Misses' frocks. Negligees and boudoir caps. Moderate prices. 18 W. 37th St., N. Y.

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HELPS FOR THE HOSTESS Davis Quality Dinner Cards Sold at Gift Shops, your Stationer's or The A. M. Davis Co., Boston.

FUN FOR YOUR GUESTS Davis Quality Dinner Cards Sold at Gift Shops, your Stationer's or The A. M. Davis Co., Boston.

CONVALESCENT BOX containing 6 charmingly written hand-painted greetings, each in envelope, 50c, prepaid. Also unusual Greetings for all occasions. E. D. Chase, 6 Ashburton Pl., Boston.

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ANNA J. RYAN. Fashionable devices in curls, pompadours, switches, transformations and wigs. Mail orders a feature. 2890 Broadway, near 113th St., N. Y. Tel. 5566 Morningside.

A G. SEARS. Specialist, Ladies' hair coloring. Any desired shade with Henna mixture. Guaranteed harmless. Price $2 per box. Application parlors, 355 5th Ave., N. Y. At 34th St.

LEHNERT & ALEXANDER, Ladies' Hair Dressers, 309 Mad. Ave., N. Y. Just below 42nd St. Natural gray and white hair. Inventors of the latest creation, The Torsdale Coiffure.

WILLIAMS. Ladies' Hair Dresser. Maker of the "Excelsior" Transformations, beautiful hair, natural appearance. Distinctive Chignons easily adjusted. Call or write. 27 W. 46th St., N. Y.

MILLIUS, 13 W. 38th St. & Plaza Hotel, N. Y. C. Latest Parisian importations in Hair Goods and Ornaments. Mfr. of Facial and Hair preparations. Leading Ladies' Hair Dresser.

Hair Goods & Hair Dressing
Cont.

SENEGAS, 60 W. 45th St., bet. 5th & 6th Aves., N. Y. Specialist in transformations, wigs & toupees. Designer of individual fashions in Artistic hair goods & latest coiffures for the elite.

MOORE'S FLORAL DRY SHAMPOO eliminates the use of soap and water. Absolutely pure and harmless. Postpaid $1.00. The Moore Co., Nyack, New York.

FACIAL TREATMENTS that give life and nourishment to neglected skin. Sagging muscles and wrinkles remedied. Also Laird Skin Food $1. Mrs. R. H. Laird, 20 W. 31st Street, New York.

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BOSCHE & MICHEL. Expert Hairdressers. Late with Berthomieux, Paris. 104 W. 44th St., N. Y. Shampooing, manicuring, facial and scalp treatment. Specialists in transformations, wigs, toupees.

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MONEY BACK if not satisfactory. "Perfection" full fashioned silk hose $10 per doz. Pure silk boot hose $6 per dozen. Wonderful values. Harper Mfg. Co., 257 4th Ave. Room a1203, N. Y.

Jewelry

DIAMONDS, OLD GOLD AND SILVER Worn out gold, platinum, silver bought. Also diamonds, pearls. Difficult antiques, bags, jewelry repaired. Callmann, appraiser, 27 W. 57 St., N. Y.

PARIS DICTATES JADE. Unusual collection of rare jade jewelry, necklaces, etc. Earrings $5 up. Pendants $10 up. Rings $18 up. Necklaces up to $1,000. Rose Olga Tritt, 366 5th Ave., N.Y.

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DIAMONDS, precious stones and old gold bought and sold. Highest immediate cash prices paid. Established 27 years. Write for particulars. S. R. Weaver, 1206 Chestnut St., Phila., Pa.

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MRS. RAYMOND BELL, 1 East 45th St., N. Y. Old and Modern Laces. Bridal laces and Veils. Lace cleaning and mending by experts. Old Family Laces sold on commission.

THE LINGERIE SHOP. Hand embroidered French lingerie at much less than prevailing prices. Buy from direct importer. Catalog sent. Leon P. Bailly, 54 West 39th St., N. Y.

THE LINGERIE SHOP. Retail at wholesale prices. Trousseaux & special sizes to order. Our prices will interest you. Leon P. Bailly, 54 West 39th St., New York.

PENELOPE, 19 East 31st St., New York. Blouses, Dressing Jackets, Neckwear, Italian cut work, embroidery of all kinds, ready made or made to order if desired. Reasonable prices.

THE SCUOLA d'INDUSTRIE ITALIANE Embroideries, laces, monograming. Old designs adapted to modern uses. Table sets, bags, etc. 177 Macdougal Street, N. Y. Tel. 330 Spring.

THERE IS NO OTHER LINGERIE equal to La Grecque in Fit, Finish and Durability at double the price. Van Orden Corset Co., 45 West 34th Street, New York.

SCHWARTZ, 58 E. 34th St., New York. Real laces, neckwear, charmeuse crepes, silks, dress goods, novelties, below wholesale cost. We buy from Custom House sales and Bankrupt stocks.

A. MORRELL, formerly with B. Altman & Co. Women's Wear. Lingerie, Negligees, Blouses, Neckwear. 27 East 48th St., N. Y. Tel. Murray Hill 3459

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GEO. ELLIS is now making good fitting stylish tailored suits from $15. Mail orders successfully filled for the past 7 years. 367 Lexington Avenue, near 41st St., New York.

A. LUST, Ladies' Tailor Riding Habits. Special attention given to mail orders. 589 Fifth Ave., cor. 47th St., New York. Telephone 2143 Bryant.

TAILORED GOWNS REMODELED to prevailing styles. 19 years' experience. J. H. Comstock, 286 Fifth Avenue, New York. Tailored suits from $65 up. Tel. 158 Madison Square

M. COWEN CO., IMPORTERS, Tailors, Furriers, Patented and other Riding Habits. Reasonable Prices. Mail orders solicited. 22 West 38th Street, New York. Tel. 498 Greeley.

SHOPPERS' AND BUYERS' GUIDE

A classified list of business concerns which we recommend to the patronage of our readers

(Continued from page 20)

Ladies' Tailors—Cont.

LEITNER. Tailor and Habit Maker. Tailor suits $55 up. Perfect satisfaction. 49 West 45th St., N. Y. Phone 427 Bryant.

S. DAVIS. Distinctive Suits and Hats at reasonable prices. Correspondence invited. 17 W. 45th St., New York. Tel. 7469 Bryant

SCHWARTZ BROS. DISTINCTIVE TAILORED SUITS. Exclusive designs to order $45 UPWARDS. 429 5th Ave. (between 38th & 39th Sts.), N. Y.

WHEELOCK—PELLERIN 11 West 46th St., New York Exclusive styles. No two suits alike.

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CUSTOM TAILORED SUITS AT $25.00 Ready made or to order. Made of imported French brocaded cloth. Latest style. Satisfaction and fit guaranteed. (See next.)

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SCHOTZ & COMPANY, Inc. Tailored Suits—Habits—Coats. Afternoon and Evening Gowns—Fine Furs. 471 Fifth Avenue, New York City.

S. CASOLA & BROS., Inc. Ladies' Tailors and Furriers. 37 West 36th Street, New York. Telephone Greeley 4337.

L. FOX Ladies' Tailor. Late with Weingarten. Samples and sketches sent by mail. 1968 Broadway, N. Y., near 67th St. Tel. Columbus 1361

LAWN-BRAUER CO., Ladies' Tailors. Smart tailored suits to order, $50. up. Prompt and special attention to all mail orders. 17 West 45th St., N. Y. Telephone 792 Bryant.

A. RIPNEN & CO. Importing Tailors. Smart tailored suits for fashionable women. Specialty of mannish styles. 18 E. 46th St., N. Y. Opposite Ritz-Carlton Hotel.

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PRIMEROSE 28 Faubourg St. Honoré, Paris, France. Creator of chic millinery for gentlewomen.

GILMAN—MILLINERY Correct Styles in French Hats, also copies from $10 up. 358 Fifth Avenue, New York. Knickerbocker Trust Building, entrance on 34th Street.

IDA L. WEBER. Formerly designer for Jas. G. Johnson Co. Toques and bonnets specialized. Early showing of Fall Models. Mail orders. 66 West 39th St., New York. Tel. 4474 Greeley.

EUGENE, BUILDER OF HATS at Bergdorf & Goodman, 32 W. 32d St., N. Y. Tel. Mad. Sq. 4240. Smart tailor-made hats $10. Our special waterproof for motoring and traveling are ideal.

JONAS—MILLINERY—IMPORTER Imported French Millinery, and original designs at correct prices. 500 5th Ave., N. Y. Suite 711. Tel. Bryant 2138.

Miscellaneous

WEDDING VEILS and wreaths to order from $15 up. Write for sketches and particulars. Mail orders a specialty. Miss Allen, 9 East 43rd Street, New York. With Quiller.

SAVE SEWING TIME. Send $1 for a Harris Combination Folder, guaranteed to make perfect bias folds, hems and tucks. Booklet free. M. M. Harris, 539 Bienville Street, New Orleans, La.

HERALDIC PAINTINGS correctly painted in water color. Size 8x10, $5. Searches free. Dies for stationery engraved. Nathan VanPatten, Box 807, Schenectady, N. Y.

THE RIGHT NAME for anything apply to Laura Lee Rogers Nomenclator, Plainfield, New Jersey.

WOMEN OF SOCIAL POSITION can add considerably to their incomes, or can help their friends, by writing to Mrs. C. O. Smith, West Rutland, Vt.

Pets

THOROUGHBRED Toy Pomeranians; reasonable. Strong, healthy, from imported prize-winning stock. Most fashionable breed. Order now. Miss Snodgrass, Parkersburgh, West Virginia.

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BRADLEY STUDIOS 435 Fifth Ave., and 402-404 Fifth Ave., N. Y. The individuality of our photographic portraiture is unquestionable, our guarantee absolute.

THE LILIAN GEORGE STUDIOS. Photographs that combine artistic effect with complete expression of the sitter's individuality. 5 West 58th Street, New York. Tel. 4876 Plaza.

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CHRISTMAS GREETINGS OF CHARM Let us send you our suggestions which combine photography, good cheer and individuality. Write Miss Johnston & Mrs. Hewitt, 628 5th Ave., N.Y.

ARNOLD GENTHE, Formerly of San Francisco, California. Studio 1 W. 46th St., (Thorley Building), N. Y. Portraits, Photographs in color (Autochromes).

THE ALLISON STUDIO Color photography in all its branches exclusively. Sittings anywhere. 235 Fifth Ave., New York. Tel. 5496 Mad. Sq.

IRA D. SCHWARZ Home Portraits of Children. Direct Color Photography. Bath Beach, N. Y. City. Phone 1070 Bath Beach.

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MISS EDNA BLANCHARD LEWIS Real Estate and Insurance 560 Fifth Avenue, N. Y. Tel. Bryant 4688. Fire—Automobile—Life—Endowment—Annuity

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THE ADRIENNE. 319 West 57th St., N. Y. Enlarged and improved—Annex added—new dining room and nine suites with private baths. Apply to Miss Proudfoot.

13-15 East 54th St., N. Y. Boarding place for fastidious people. Unexcelled residentially. Centrally located. Moderate prices. Element cuisine, service the best. References. Tel. 7257 Plaza.

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OVER-STOCKED WARDROBES, Your slightly worn gowns of quality and style sold for good prices. Write for circular. Florence E. Burleigh, Canaan, New Hampshire.

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WILLIAM BERNSTEIN. Short Vamp Shoes. (Reg. U.S. Pat. Off.). Originator; creator. Fit. Quality. Style. Send for Booklet "V." Sold at 54 W. 31st St., and 1591 Broadway, N. Y.

SHORT VAMP SHOES, Satins, Velvets, Cuban and Louis XV heels. Sizes 1 to 9, A to EE. Catalog sent free. J. Glassberg, Two Stores. 58 Third Ave. and 225 W. 42d St., N. Y.

SHOE CRAFT SHOP. 375 8th Ave., N. Y. Booklet "V" sent gratis. Short vamp shoes shaped to the foot. Built on exclusive "Shoecraft" lasts.

A WONDERFUL DISPLAY of well chosen goods can be found in these shops, for each shopkeeper is an artist in his trade.

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MRS. H. GOODALE ABERNETHY Shopping Commissions. No charge. 37 Madison Ave., N. Y. 75 Boundary Road, London, N. W. 12 Rue Renmequin, Paris.

MRS. E. F. BASSETT. Do you need rugs, hangings, furniture, etc.? I can purchase for you the best things at the lowest prices. 8 years' experience. 145 W. 105th St., N.Y. Tel. Riverside 4452

MRS. SARAH BOOTH DARLING Purchasing Agent. Accompanying out-of-town patrons. No charge. References. Chaperoning. Specialty of cotillion favors 112 W. 11th St., N. Y.

HELEN CURTIS, 96 Fifth Ave., New York. General Shopping. No Charge. Circular. Bank reference. Personal interest in every order. Telephone 3286 Chelsea.

MRS. S. D. JOHNSON, Shops for and with customers without charge. Rush mourning orders and rugs a specialty. 347 5th Ave., opp. Waldorf-Astoria. Tel. 2070 Mad. Sq.

MARJORIE WORTH, 22 E. 34 St., N. Y. Tel. Murray Hill 2155. General Shopping. No charge. Courteous, prompt and efficient attention to every order. Bank Reference. Letter on request.

MME. FRANCES M. MONTY General shopping. No charge. Specialty of Paris shopping. Paris representative. References. 214 West 92nd Street, New York. Telephone 2709 Riverside.

CHINATOWN SHOPPING, Mandarin coats, bags, embroidered silk kimonos, dainty combing jackets, beautiful silk shawls, etc. Send for booklet. Bertha Tanzer, 9 W. 20th St., N.Y.

THE SHOPPING STUDIO. 8 West 45th St., N. Y. General Shopping. No charge. Estimates on house furnishing or wearing apparel. Bank reference. Mrs. Elizabeth P. Niehoff.

MRS. C. B. WILLIAMS, New York Shopping. Will shop with you or send anything on approval. Services free. Send for bulletin of Bargains. 366 Fifth Avenue, New York.

MRS. K. E. TIRNEY. Est. 1884. Purchasing agent. Orders for gowns and tailor made suits, from measures only, a specialty. 2 West 47th St., New York. Tel. 3077 Bryant.

MRS. C. H. GALT, General shopping done for and with customers without charge. Bank references. 118 East 38th Street, New York. Telephone 2425 Mad. Sq.

MRS. E. MALCOLM is particularly qualified to accompany discriminating women who wish the best that New York affords. No charge. 344 West 88th St., N. Y. Tel. 2051 River.

MRS. E. MARTIN, 120 East 31st St., N. Y. General shopping for and with customers. Personal interest taken in every order. No charge. 2602 Madison square.

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HE HAS BOUGHT for himself and others for thirty years. He can show or describe his work unique, distinguished, evidencing chaste taste and ripe judgment.

HE WILL SHOP with or for you, without charge, saving money, "nerves," mental confusion, physical fatigue. Henry J. Davison, Anderson Galleries, Madison Ave. & 40th St., N. Y.

JANET PORTER shops for or with patrons. No charge. Prompt, careful attention. Circular. Bank references. 253 West 93rd St., N. Y. Tel. Riverside 6177.

MRS. L. A. WILSON, 31 W. 51st St., N. Y. Let me do your shopping. My specialty is buying women's smart apparel. Trousseaux, debutantes and boarding school outfits. Phone 391 Plaza.

Shopping Commissions
Cities Other than New York

PARIS SHOPPING, Guide-Chaperon; highest personal and bank references in Paris and U. S. Mrs. E. C. S. Lewis, 87 Rue de la Tour Passy, Paris, France. Cable address, Lewis, Palatel, Paris.

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THREE INITIALS or less engraved on 24 sheets Whiting's French Organdie in gold, silver, or any color free, postpaid for 75 cents. Gessner Engr'g Co., 611 Canal St., N. Orleans, La.

HAND-ENGRAVED WEDDING STAT'Y, correct in every detail, produced by past masters in art of engraving. Samples on request. The Crowell Company, Springfield, Mass.

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CRAFT AND GIFT SHOPS WARNING You must order early for Fall. Be our representative. Generous profits. Austro-Hungarian Co., 4 West 33rd St., N. Y.

OUR "PRESERVED FLOWERS" will hereafter be known as Glebeas Flowers and so tagged. Their freshness is lasting. Austro-Hungarian Co., 4 West 33rd St., N. Y.

WHEN IN NEW YORK VISIT US People will not believe the flowers are not freshly picked. For corsage & decoration too. Austro-Hungarian Co., 4 West 33rd St., N. Y.

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THE GREEN DRAGON 24 E. 28th St., N. Y. Lucky mascot cat-card prize, postpaid, 25c. Coon doll pin-cushion, Dancing Topsy. Mail order department. Telephone 8673 Chelsea.

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THINGS QUEER AND QUAINT Removed to 25 East 59th Street, New York. Unique booklets, Brittany ware, etc. Mary G. Phillips.

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BRITTANY WARE and other quaint peasant pottery, glassware, pewter, brass, wrought iron and unique imported novelties. C. J. Dierkx, wholesale, 8 Barclay St.; retail, 34 W. 36 St., N.Y.

DISCOUNT SALE on all handwrought copper and brass goods and novelties. Send for circular of reduced prices. The Shop of Robert Jarvie, 842 Exchange Ave., Chicago, Ill.

IF YOU WISH TO KNOW of the new things collected this summer in Belgium, Normandy and Brittany, write to the Little Crafts Shop, 27 Lewis Street, Hartford, Connecticut.

BEADS; Amber, dark yellow and black; large size, finest cut. Pink Roman pearls, the latest fad in European capitals. Mail orders filled. Mrs. Dow, 22 East 34th Street, New York.

QUAINT AND UNIQUE GIFTS in all crafts. Noank Studio Shop, 45 East 59th St., N. Y.

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OUR ONE TIME OFFER enables you to start a profitable special shop. We supply unusual gifts and free announcements. Forest Craft Guild, Grand Rapids, Mich.

BEADS, Spangles, Jewels, Chenilles, Gold Threads, Tapestry Silks, Embroidery Materials. Everything in this line that can't be had elsewhere. Peter Bender, Imp., 111 E. 9th St., N. Y.

THESE SPECIALTY SHOPS have many novelties that they don't advertise. Write to them or the Shoppers' & Buyers' Guide Service for more information.

ANDIRONS, Fenders, Lamps, Door-Knockers and Brasses of Antique Designs. Send for photographs. Antique metal goods and statuary repaired. The J. Arthur Limerick Co., Baltimore, Md.

ARTS & CRAFTS STUDIO, 723 17th St., Washington, D. C. Unusual wedding presents without duplicate. Mention price you wish to pay and a list of suggestions will be mailed.

(Continued on page 22)

A Simple Way to Shop Well

To you the value of the three hundred shops represented on these pages is never greater than now. At the present moment, when you have just returned from your summer home, they will prove almost invaluable in your Fall shopping.

No other magazine than Vogue has such a large array of small advertisers. Vogue's "Shoppers' & Buyers' Guide" is unique—it is the bulletin board for the announcements of distinctive and unusual shops, so complete and so easily consulted that a great many readers mark the pages and use them for a shopping list.

Use this list now—write to the shops, or, better still, make a personal inspection, and you will learn the easy way to shop, *sans* worry, *sans* delay, and *sans* disappointment.

SHOPPERS' AND BUYERS' GUIDE SERVICE

VOGUE 443 Fourth Avenue New York

SHOPPERS' AND BUYERS' GUIDE

A classified list of business concerns which we recommend to the patronage of our readers

Studios

THE FURNESS STUDIO has opened The Furness Studio Shop at 22 East 34th St., N. Y., and is showing Portraits, Miniatures and Prints of famous Dogs, Cats and Horses.

MINIATURES FROM PHOTOGRAPHS Artistic, Accurate and Beautiful. The Lilian George Studios, Photographers, 5 W. 58th St., N. Y. (next to Plaza). Telephone 4876 Plaza.

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THE SCOTCH TEA ROOM. Breakfast, Luncheon, Tea. Orders taken for cakes and scones. Scotch shortbread and oat cakes a specialty. 31 West 46th St., N. Y. Tel. Bryant 6076.

THE STUDIO TEA ROOM. Luncheon 50c. Dinner 65c. Sandwiches, cakes and pies to order. Teana Metzennan, 26 West 40th St., New York.

Toilet Preparations

LA MIGNON ASTRINGENT LOTION. Reduces enlarged pores. Heals sunburn tan. Bleaches discolored necks. Refines coarse skin. 75c paid. La Mignon Co., 18 Summer, Springfield, Mass.

DR. DYS' SACHETS DE TOILETTE and other Complexion Specialties are purest and best in the world. Booklet sent free. V. Darsy, Dept. V, 14 W. 47th St., N. Y. Tel. Bryant 3329.

CARE OF COMPLEXION AND HAIR. My simple home treatment has given wonderful results. Information and samples on request. Agnes Graves, Goldsmith Bldg., Milwaukee, Wis.

BICHARA PARFUMS and Complexion Specialties. Scientific Complexion Treatments $2. 15 E. 35th St., N. Y. Phone, Murray Hill 6122.

"SWEET BRIAR" Dainty Deodorizing Powder. Used extensively by particular people. Postpaid, 25c and 50c per box. Trial Size, 10c. Jean Carrington, 35 West 36th Street, New York.

Toilet Preparations—Cont.

Buena Skin Tonic. A Skin Astringent For refined and cultured people. Protects and refines the Skin. All dealers, or Prepaid $1.00. Jean Wallace Butler, 422 S. Hoyne Ave., Chicago.

MARINELLO MAIN N. Y. OFFICE, 566 5th Ave. Rita A. Kraus, Mgr., Facial & Scalp Treatments. A scientific & thoroughly reliable method. Toilet Preparations. Tel. Greeley 5527.

PARFUM TANGOMANIE (New) A wonderful field flower odor, original and fascinating. Sample 15c. Ounce bottle $1.25, postpaid. Parfumerie Riviera, 11 E. 30th St., N.Y.

MRS. MacHALE'S ASTRINGENT for the flabby, unsightly condition caused by reducing without tightening skin. Stamp for booklet. Mrs. MacHale, 420 Boylston St., Boston, Mass.

GEORGEN INST. FOR HAIR CULTURE. Scalp treatments for women $1.50, Men $1.00. Preparations correspondingly reasonable. Mrs. Georgen, President, 366 Fifth Avenue, New York.

PRISCILLA CLEANSING CREAM cleanses the pores, clears the complexion. Priscilla Tissue Cream softens & prevents lines. Call or write. Miss Sullivan, Facial Specialist, 27 W 46 St., N. Y.

SHAMPINE A medicated egg shampoo. Thoroughly eradicates dandruff. Promotes luxuriant growth of hair. Very convenient to use. Tubes 50c each. Shampine Shampoo Co., Visalia, Cal.

EYEBROW PENCIL Will not soil chamois or smear when perspiring. Black or light. 50c. Mailed, plain cover. Parisian Cosmetics, 127 St. Felix St., Bklyn. N.Y.

FLAVIA FACE CREAM. It beautifies. For all imperfections, tan, freckles, etc. Heals sunburn, will not grow hair. 60 cents postpaid. Toby Mfg. Co., 156 5th Ave., New York, or Waco, Texas.

MISS E. T. McCANN, Face Contourer and Muscle Builder. Hair and Scalp requisites. Skin food. $1.50 a jar. 565 West 148th Street, N. Y. Tel. Audubon 1825.

RECAMIER CREAM, invaluable for tan and sunburn. Keeps the skin soft and smooth. Endorsed by physicians and chemists. Sizes 50c. & $1. Booklet. Recamier Mfg. Co., 129 W. 31 St., N. Y.

Travel

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FOR CHILDREN—WILE-AWAY BOXES Ideal for birthdays, convalescence or journeys. Each one individual. Prices from $4. Elizabeth H. Pusey, 16 East 48th Street, N. Y.

CONVALESCENCE BOXES. Filled with little amusements and comforts for the invalid. Each one individual. Prices from $5. Elizabeth H. Pusey, 16 East 48th Street, N. Y.

SPECIAL GIFT BOXES $10 during September and October only. Made suitable for any occasion. Send me details. Elizabeth H. Pusey, 16 E. 48th St., New York.

BABY BATH BOX. Everything essential, humorously labelled in rhyme. Dainty and unusual, $2.75 postpaid. E. R. Noyes, maker. Elizabeth H. Pusey, 16 East 48th Street, N. Y.

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Wearing Apparel

FOR SALE: Pale grey charmeuse evening gown, bodice of all-over cut steel beads, girdle and drape of American Beauty chiffon. Size 36-38. $20.00. No. 37-D.

WANTED: Clothing, good style and quality, including heavy tailored suit, slightly worn. Bust 36. Must be reasonable. No. 157-B.

LOVELY Alice blue chiffon evening gown over white tunic, etc., with crystal trimming. Size 36. Price $20. Also black marquisette evening gown. Price $18. No. 38-D.

FOR SALE: White chiffon evening gown over yellow messaline with crystal trimmings. Size 36. Price $15. Perfect condition. No. 39-D.

FOR SALE: Boys' 12 year size De Pinna riding suit—Garardine. Worn only twice; perfectly new. Cost $20. Will take $12. No. 40-D.

SEAL SKIN cloak reaching to the ankle. Fits snug to body. Exceptional care given it. Not used since 1894. Cost $500; thirty years old. Will sell cheap. No. 41-D.

FOR SALE: Light green satin and chiffon evening dress; worn once; perfect condition. Size 36. Value $75. Will sell for $50. No. 42-D.

FOR SALE: Stunning sapphire charmeuse semi-decollete gown. Callot model. Size 36. Never worn. Will sell for $50. No. 44-D.

WHITE CORDUROY Norfolk suit $9.00. Red "knitto" long coat $8.00. Imported white voile, heavy cut-work embroidery $18. Cost $50. Several new white wash dresses $3.50-$6.00. All 16 years. 36 bust. No. 45-D.

TAN wool Panama 3-piece suit, 12 years, skirt 27 in., $8.00. White linen dress, straight kimono style, trimmed blue linen; new. Cost $18. $7.00. Other new wash dresses this size. No. 46-D.

OLD ROSE point lace shawl, large enough for robe or wedding veil, $700.00. Also 2½ yards rose point lace, 2¼ inches wide, $30.00 for piece. No. 48-D.

FOR SALE: Oxford grey riding habit for astride. In perfect condition. Size 36-38. Cost $50. Will sell for $25. No. 49-D.

BLACK VELVET three-piece suit. Real lace waist. Size 34-36; for short woman. Price $35.00. No. 51-D.

WANTED: A Leopard skin coat. Must be in good condition and reasonably priced. Size 36-38. No. 159-B.

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Put your reply in a stamped envelope with the number of the message written in the corner (for instance 850-A). Enclose this in an outer envelope and mail to "S and X" Service, Vogue, 443 Fourth Ave., New York. *Enclose no money—wait until the advertiser writes to you.*

If her answer to your letter is satisfactory, send Vogue your money order or certified check for the amount agreed upon. We will have the advertised article sent you, and will keep your money on deposit till you instruct us to send it to the advertiser, or till you have returned the article to her. Never send any article to Vogue.

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Miscellaneous

WANTED: Pair of old brass Colonial candlesticks, must be guaranteed over one hundred years old. Please submit prices and sketch. No. 156-B.

STATION or theatre bus holding six passengers inside and five outside. Well built trap upholstered in leather. No good offer refused. No. 34-D.

SOCIAL TOURS. Winter social residence in European capitals. Study, optional. Swiss winter sports during holidays. Select party sailing October under competent chaperonage. Booklet on request. No. 303-C.

WANTED: Fine mahogany Victor Victrola. Perfect condition with red seal records. Bargain price. Also twelve plain dining chairs. Flemish finish. No. 158-B

Miscellaneous—Cont.

FOR SALE: 17-piece mahogany dining-room set, William and Mary period. Cost $1,500. Sell $750. Three-piece Louis XIV. French Walnut Reception Room set, and bric-a-brac cabinet, cost $475. Sell $250. Fine Oriental Carpet 14.6 x9.10, cost $450. Sell $275. Leather covered desk, desk chair, davenport, large rocker, and chair suitable for library, cost $400. Sell $200. Excellent condition; almost new. No. 43-D.

FOR RENT: At Summit, N. J. Ten room house, fine view; highest point on corner two avenues. Sleeping porch, two baths, hardwood floors; every improvement. Rent reasonable. No. 50-D.

WONDERFUL old necklace of gold hearts and snakes, with three pendants of miniatures studded with diamonds. $350. No. 47-D.

Professional Services

YOUNG lady speaking English and French wishes position as companion on foreign tour, good packer, accustomed to traveling. Can furnish best of references. No. 302-C.

ENGLISH CERTIFICATED NURSE receives medical or maternity cases at her own private residence in Kensington (England). Highest references from doctors and patients. Every comfort. No. 305-C.

YOUNG WOMAN of good family would chaperone party to Europe or Egypt, for the winter. Strictly first class. No. 308-C.

SOUTHERN young lady, refined, cultured, competent; knowledge of stenography and typewriting, desires position as private secretary or companion to lady. Willing to travel. Best references. No. 317-C.

NEW YORK woman of social standing will chaperone several young ladies in her home this winter. Locality and appointments of the best. Leaflet on request. No. 309-C.

YOUNG LADY of 24, college graduate, would like to tutor younger children, or act as companion or secretary to some one older. Highest references furnished. No. 321-C.

GOVERNESS, preferably knowing German and French to take charge of two girls, five and nine, in North Carolina village. Cheerful disposition, good discipline essential. No. 322-C.

REFINED young woman with pleasing personality, excellent education and a good traveler, desires position as companion. Would teach child. Highest references given and expected. No. 323-C.

A REFINED and well educated young lady wishes position as governess or companion for children. No. 324-C.

FRENCH lady, good education, speaking English fluently; use to travel; nursing experience. Wanted a position as companion. Best references. No. 325-C.

A POSITION to teach French to one or two children not under 6 or 7 years of ages. Best references. No. 326-C.

COMPETENT young woman of pleasing personality and good education desires position as companion or chaperon. Willing to travel. Best references. No. 327-C.

SOUTHERN LADY of best social reference, excellent reader, secretary, traveler; wishes position as companion to middle-aged widow or chaperon to young lady. No. 328-C.

Les Élégances D'Automne

Colored silk shadow lace waist with white chiffon lining may be had in Copenhagen, navy, brown, black or colors to match costumes. Smart Medici collar and vest effect of ecru embroidered chiffon.....$17.50

Sailor hat of velvet with vulture feather around crown finished with ribbon bow. feather in black only. Colors: black, seal brown, navy, taupe, Copenhagen blue, purple and green. $12.75.

Waist of shadow lace over shell-pink chiffon with Copenhagen blue chiffon effectively drawn through frill at neck and sleeves.....$5.75

Wide moire or striped silk belt with hand-embroidered rose and forget-me-not motifs ornamented with tiny pearl slides. $3.75 each.

Soft, close-fitting turban of velvet, moire bow standing with Lanvin beaded rose in contrasting shades. Colors: black, seal brown, taupe, navy and peacock blue, purple and dark green.....$12.75

Waist of fine shadow lace lined with flesh-colored chiffon and trimmed with panels of embroidered organdie...$7.50

Hat of black velour plush with natural ostrich fancy feather on side.....$13.50

Black velvet girdle with long streamer bow to be worn at side.....$5.00

Stern Brothers

West 42nd Street ~ West 43d Street

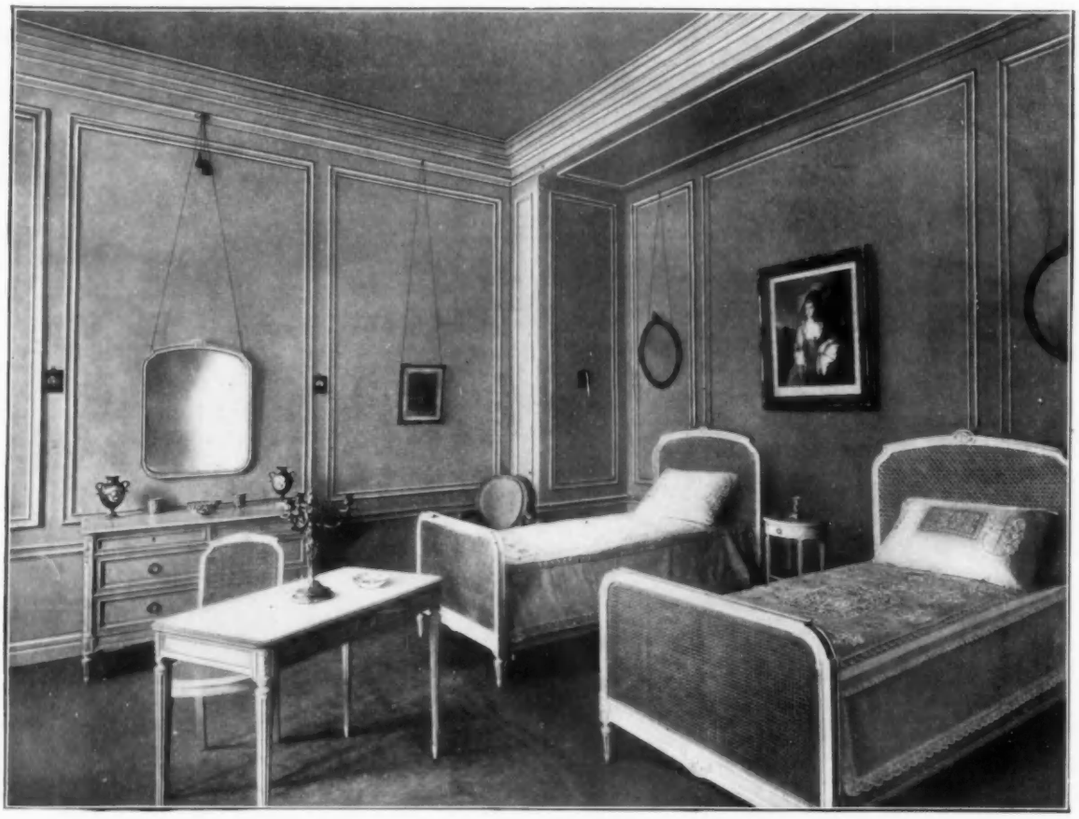
New York

Black chiffon blouse, over white chiffon. Bolero effect of point Venise pattern lace, new collar and vest of white French net...$36.50

Walking hat of velvet, soft crown, stiff brim, fancy ostrich feather standing. Colors: black, seal brown, taupe, purple, navy and dark green.....$12.75

New chiffon taffeta waist in the popular vest effect showing vest in Roman colorings, finished with fine plaiting of taffeta.....$6.75

Tailored hat of black velour plush with natural green coque feather standing. New French model...$9.50



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These displays will constitute the most complete exposition of Bedroom Furniture and Decorations ever shown—obviating the usual difficulty of finding an adequate selection of such Furnishings in any single establishment. In addition to the handsome Bedroom Sets in hard woods, there will be shown many beautiful enameled sets in various colorings, which are individual and highly artistic in design and possess distinctive features of their own.

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Some Opportunities to

USE VOGUE

as Pattern-Maker, Shopper, and Counsellor

IN and about this number of Vogue are various reminders to read carefully the forthcoming Pattern Number.

The letter on page 142 describes a frequent experience. It comes from a woman who subscribed to Vogue for a good many years before awaking to the fact that Vogue Patterns could solve her dress difficulties.

We exhibit some of our patterns in every number, and twice a year we devote large space to a comprehensive array of them. The next Vogue will contain all one season's new designs; and, if you haven't yet used a Vogue Pattern, you are invited to make your first choice from this complete collection.

OUR SHOPPING LADY

You can not enter the office of Vogue's Shopping Service without seeing the visible signs of its extraordinary growth. Sometimes, when another shopper is added to the staff, or another partition goes down to accommodate the onrushing wave of letters and parcels, we smile at the memory of the early days of this service.

When, in November, 1909, we announced our readiness to do your Christmas shopping, we had no regular shopping department. Your commissions were executed by outside shoppers, for we were experimenting to see if you would like this service. You did.

Since those days the Shopping Service has, of course, been duly organized, with the surprising result shown by the three pictures on page 137.

"ASK VOGUE"

Another department that now is doing more work, and better work, is the Answers to Correspondents Service. Whenever a perplexity of any sort arises, there is a quick and safe way of deciding it—ask Vogue!

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The Next Vogue will be

The AUTUMN PATTERN NUMBER

Dated October 1st
On Sale September 29th

WITH its 250 examples of the new mode, developed in pattern form, the next Vogue is a grown-up picture book of the fashions that will be. From these smart, new, Vogue Patterns you can choose whatever you need for your wardrobe and your children's wardrobes.

The cover of the next Vogue is by Helen Dryden

Simply as a handbook of the coming style, even if you did not use a single pattern, the next Vogue is of great value. But, not content with merely showing the new models, we shall also present the materials from which to make them.

From Rodier, Drescher, Gaillot-Guinot, and the other great French originators of dress fabrics, we have chosen the latest and smartest productions. This is to be a season of velvets, and the general tones of plain costumes and tailor suits are much less vivid than those of a few months ago. All the textiles now in chiefest favor will be pictured in the next Vogue.

So, when you choose a Vogue Pattern, you will have only to turn the page to discover in what materials to make the finished costume. It goes without saying that the Shopping Service will always be ready to purchase the materials for you.

Photograph by Baron de Meyer

MRS. PHILIP LYDIG IN A VENETIAN COSTUME

A Venetian costume was the inspiration for this unique house dress, and from Venice came the rich fabrics of which it is composed—the old, Venetian-red velvet for the sable-bordered coat, and the satin for the trousers; the girdle of antique, gold galloon threaded with faded, colored silks; the lace vest; and the gold chain from which swings an emerald-set tassel. The trousers are made of a doubled strip of satin, seamed over each hip, plaited into the belt, and slashed at the bottom for the feet. A side drapery, and a long, tasseled sash that trails upon the ground break the straight lines of this curious garment. The feet are slippered with exact reproductions of a pair of medieval shoes now in the Musée Cluny; red velvet, covered with Venetian lace and ornamented with antique paste buckles, is shaped into slippers with square toes, long and narrow, and square, high heels

VOGUE

DISPATCHES FROM THE OPENINGS READ:

Fur is Used Everywhere and for Everything, from Whole Dresses and Suits to the Brides on Hats, and in Every Conceivable Color Even to Crushed Strawberry, but in All the Openings There Were Only Six Muffs—Bodices are Flat with Sloping, 1830 Shoulders, and Skirts Range from the Short, Slim Things of Past Seasons to Those Backside-Foremost Models with the Trains in Front and the Drapery and Slit in Back Shown by Some Daring Designers

Banishing the muff to outer darkness, Worth substitutes most astonishing "muff sleeves" of velvet

RADICAL changes in dress rarely take place between seasons because it is more profitable to the couturiers to reserve their novelties for the semi-annual exhibitions. This year each house here in Paris has its own little novelty, although they all agree on many points. This tendency to stand together is shown in the way they have united forces to rescue the blouse which had grown so sketchy during the summer months that it was in danger of disappearing altogether. This alarmed the couturiers, for, "How could they ask the regulation price for a costume which had no blouse?" One and all, they hurriedly added long bishop sleeves—of thinnest tulle, to be sure—so that there might be one shred left which they could with any truth dignify by the name of blouse.

So, with the blouse, glimpsed only in a few brief inches at the throat, made of a single layer of tulle, and lined only with a five-inch band of satin which crosses the bust and drops part way to the waist-line in the back, we have the long, bishop sleeve, finished at the knuckles with a wide band of fur. On those rare occasions when a blouse exceeds these proportions, it is likely to be cut very low in the back, and worn outside the skirt somewhat after the manner of a basque. By the way, the fur trimming on blouse and gown and coat seems to have banished the muff to outer darkness, for in all the openings I saw only six small muffs.

This year some of the designers are showing decided changes in the silhouette, and in the essentials of the mode, while others, clinging to the general lines of the past season, introduce many new and taking details. To review them in the order in which I saw them, let us first consider M. Worth.

WORTH

In addition to his usual splendid collection of street suits and evening gowns, Worth is showing particularly attractive dancing frocks for young girls—simple frocks which any girl would like to possess, and which even a girl of modest means may afford. Two of these, called "Hillade" and "Chrysis," are shown on page 28. They suggest the frilled frocks of early Victorian days.

Evening gowns for older women are made of brocade, metal lace, and velvet, and show the high waist-line. They are almost invariably split at the foot, and have trains that hang squarely from the middle of the back. This posing of the train is worth mentioning, for, nowadays, trains hang from almost anywhere—from the side, or even from the front. On these mature frocks, and on evening mantles, Worth uses quantities of brilliants as well as beads of every color. Particularly effective are the beads of a bluish, gun-metal shade. This couturier uses metal lace in every conceivable way, for flounces, tunics, stoles, cuffs, and de Medici collars. Whole bodices are sometimes made of this lace with only a layer of flesh-colored chiffon beneath it, and tulle over it.

Never before has a daughter of Eve worn her train between her ankles. Model from Martial et Armand

No collection is complete without a blue serge dress or two. This one graced the Worth window with its originalities of pockets, hip buttons, and knitted belt

This season, Worth exhibits a veritable penchant for metal laces, which he does not hesitate to use on a débutante frock of gold lace, toned down by pink chiffon

Worth breaks the succession of silver embroidered net frills by a deeper frill of pale blue taffeta girt about the waist by a weighty chain of pearls and topazes

Many low-necked gowns are finished with upstanding, wired frills, very like those seen in old portraits by Lancret and Fragonard. Worth is also making a low bodice, cut straight across from shoulder to shoulder, and finished with a stiff ruche of tulle.

In all his collection Worth shows only one muff, but he is introducing the muff sleeve in his mantles, and has developed quite the largest ones in Paris. The muff sleeves shown in the sketch at the lower left on page 27, are of black velvet, and so large that they almost hide the coat, which is of an exquisite black-and-gold brocade. The coat is finished at the neck with a wide, straight piece of velvet which is drawn across the shoulders, and down to the waist-line in front. With some thought for the comfort of the wearer, the designer has added an inner collar of sable which gives the necessary warmth.

Worth uses no broadtail and very little ermine, but he does use skunk, sable, and *putois* as trimming, also a great deal of *velours de laine*, duvetyn, and plain velvet in shades of blue, taupe, violet, and green. Mustards and yellows are not used for street suits. Jackets, boleros, and blouses are worn with waistcoats of contrasting materials in bright colors.

MARTIAL ET ARMAND

Martial et Armand broke all previous records this year by showing their models on the fifth of August. The reason was very simple: they had a sensation, and they were dying to show it.

When the first manikin entered their salon in a smart little coat suit, it was very evident that the skirt was decidedly long in front. In the back it was drawn rather high (at this house all of the skirts are draped), showing the heels —just the reverse of the skirts that have been worn during the past season. And as manikin after manikin filed past, one was struck with the fact that all skirts were a bit longer than last season, and were either split, or pulled rather high in the back, and tightly swathed about the ankles in front. But even this peculiarity gave no inkling of what was to follow.

When a manikin appeared in the doorway in a gorgeous, emerald-green evening frock, carrying the tip of her train in her hand, those who lined the walls were so dazzled with the swaying strip of glittering paillettes that it was a full minute before they realized that the train hung from the front of the skirt, was drawn between the ankles, and carried in the hand. Never in the history of clothes, from the days of Eve down to 1913, had such a thing been seen. After taking a few steps with the mincing gait which is characteristic of the painted beauties who display the model gowns, she dropped the train, and proceeded to hobble across the room astride it, a feat which required almost as much skill as tight-rope walking. The second gown, with the front train—for in the whole collection there were only two—was of a deep salmon-pink voile, beaded in crystals, with a tunic of silver-embroidered tulle under black lace. The train, which was evidently meant to be carried in the hand most of the time, as shown in the sketch on page 27, was beaded on both sides. The back of the skirt was cut just like the fronts of the skirts that we have been wearing, with rounded lower corners, and with tasseled ornaments hanging from waist-line to heels.

Martial et Armand are using dyed fur, and dyed fur this year means mauve, crushed strawberry, pale pink, burnt orange—in fact, all the

colors of the rainbow. Neckpieces are made of single skins of spotted skunk, with the white part dyed in some ridiculous color. One of their most successful models, shown on page 32, is trimmed with white caracul, dyed crushed strawberry.

Here coats are of any length, but, like the skirts, they are usually long in front, and short in the back. Coats are finished at the neck with bands of fur, or shaped pieces of velvet which, in a vague way, suggest the de Medici collar.

Frocks are all open at the neck, and the *Moyen Age* line from shoulder to shoulder is preferred. *Moyen Age* also is the sleeve, which in most cases touches the knuckles.

Here I saw two one-piece, velvet gowns without a bit of chiffon or lace, or any trimming, which called to mind an old print of "Héloise," by Lévêque.

BERNARD

Bernard uses the sloping shoulder. His blouses are cut with a very long shoulder seam which drops over the shoulder, giving the long shoulder line and the necessary width to the blouse. Tight sleeves are set in at this dropped shoulder line, and are finished at the wrist with a butcher's cuff of fur, satin, or some contrasting material.

Bernard uses much broadtail, both for dresses and street suits. Also velvet, *velours de laine*, serge, and venetian, a few plaid cheviots, and a few striped silks. Suits are made of heavy, black faille evenly striped, inch-wide, with black satin. Moire taffeta, which at a distance looks quite like broadtail, is used for afternoon frocks. Here one sees much of the deep, dull-red color known as Bordeaux.

The waist-line may be high or low, and while the figure is tightly corseted at and below the waist-line, not so much as a brassière is worn above. Some skirts are draped up in the back; others have two very full tunics at the hips. The general tendency for fulness at the hips is shown in the frock called "Monte Carlo," which will appear in the next Vogue.

Evening gowns are cut square both front and back, are very low in front, and still lower in back. Low-necked evening gowns are outlined with flaring frills of tulle or lace. Some of the coat suits are collarless, and one was cut quite low in the back. Stocks are worn with the collarless coats.

The few muffs that are shown are tiny. A most comfortable-looking suit of mustard *velours de laine*, trimmed with blue fox is sketched on this page. The coat is in the new length, and flares very prettily from the belt.

A skirt narrow as possible at the hem, wide as possible at the knees, and topped by a tunic as puffed as possible. By Doeuillet

A Parry skirt, instead of growing wider or sponsoring a slash for greater freedom, solves the situation by growing shorter

A coat with a flare like a tunic, and with a reinforcement of fur caught across the chest as though in frank defiance of the strongest gale. From Bernard

Not content with drawing upon the sumptuous orient for both style and color, Poiret drapes the skirt trouser-wise over the right ankle

PARRY

Parry, whose name is so widely known in America because of his smart tailor-mades, and who originated the sashed bolero, one of the greatest successes of the past season, is showing some exceptionally trim street suits. The second sketch in the middle of this page shows a black cloth coat worn with a ratine skirt in a small, dull-colored check.

Parry's street skirts have grown no wider, but are a trifle shorter, and are not split. The skirt of the modish tailor-made does not cover the ankles. Parry uses the semi-fitted coat which covers the hips, and the regulation coat sleeves and collar. His blouse suits show a sloping shoulder line accentuated by the 1830 collar. This appears in many variations from the small, turnover collar to the large collar of sealskin shown in the sketch of the mantle called "Tambour," on page 31. At this house the waist-line remains high, and fuller skirts are suggested by the very full, rather long tunics. Several frocks show a knee-length tunic which hangs in deep points as if cut from a square piece of cloth.

Parry uses much velvet, especially panne velvet, very often in cherry, or crimson. Except in coat suits, he uses the kimono and raglan sleeve; this touches the knuckles, and is frequently finished with wide frills of lace which quite hide the hand, and suggest miniature lace muffs. For coat suits and long coats he uses only ratine, *velours de laine*, and duvetyn.

DOEUILLET

Doeuillet is showing an odd little puffed tunic on several of his models. If this were stiffened and worn over crinoline skirts it would practically be the old-time *vertugadin*. It is shown in the afternoon frock of black velvet called "Chatelaine," sketched on this page. Here it flares slightly over the knee-length tunic of velvet to which an added flare is given by a band of skunk. The bodice of white tulle and black mousseline has a long sleeve, cuffed with velvet.

On Doeuillet's evening gowns the tunics are of metal lace, or tulle, and are stiffened on the lower edge. He makes lavish use of crystal, jet, and iridescent beads. One frock seen at the opening has short sleeves, made of a lattice-work of crystal beads with a rhinestone where the strands cross.

Poiret evolves a youthful costume of citron-yellow ratine banded at the throat and wrists and hips in skunk, and belted in red leather

The skirts of Doeuillet's tailored suits are a bit wider than they were last year, and are frequently topped by short tunics which extend across the side and back, and are cut with a very slight flare. Many of the afternoon dresses have knee-length tunics which are shirred or plaited at the waist-line. Doeuillet is making Russian blouses and semi-fitted tailored coats, which just cover the hips; also he is showing a few knife-plaited skirts. All his skirts are mounted with fulness at a high waist-line, and do not cover the ankles.

Medium-sized buttons are used as trimming on street suits, but these are always of some contrasting color. Street suits all have long sleeves, frequently tight at the wrist, and flaring slightly below them. Coats have tailored collars, while Russian blouses are very appropriately trimmed with fur.

POIRET

Poiret's gowns are a delight to the woman who is fond of the gorgeous coloring and sumptuous lines of oriental dress; and he introduces the eastern influence in such a subtle way that even the most indifferent spectator is captivated. First he shows some very smart tailor-made suits which are voted an immediate success; then he shows a "girl cowboy" suit of khaki, with yellow boots and a sombrero, and as the dainty little manikin in the wild west clothes trips across the salon there is a ripple of pleased laughter from the Americans.

This is followed by a very original skating costume which clears the ground by eight inches, and is just short enough to show the bands of skunk which finish the very shapely trousers worn underneath. Then comes a knee-length Russian blouse, rich with embroidery, and then a *jupe-culotte*—and here we are in the orient, rich with a wealth of color that fairly takes one's breath away.

At this house are shown the most wonderful capuchin mantles of gorgeous velvets, or rich brocades, with voluminous skirts which touch the floor, and are hemmed with five-inch bands of fur. There are evening gowns with short, flaring tunics which are frequently stiffened by extra flounces, placed underneath, as are the tarlatan skirts of the ballet-dancer. In evening gowns, Poiret shows everything from a hoop skirt to a *jupe-culotte*, for Poiret's collection is never complete without a *jupe-culotte!*

"Orient," the prettiest of the four *jupes-culottes*, which he is showing this year, is sketched on page 29. It is of ruby-colored crêpe, brocaded in large, sprawling, velvet flowers. It is shirred very full at the Empire waist-

A tri-color suit, checked green and yellow, banded with green cloth and finished by collar revers of Japanese martin. Seen at Poiret's opening

line, and rolled over against the corsage of old-gold gauze. It hangs in the most graceful lines to the feet where the right side is caught up around the ankle, trouser-fashion. The casual observer would not notice at first glance that it was any way different from the average skirt. It is extremely pretty, and quite a favorite, so Monsieur Poiret will probably see it worn in America while he is there this month.

At Poiret's skirts are full—in front and on the sides. They remain plain in the back. He shows no draped skirts. All evening gowns have trains, usually cut square, and bordered with wide bands of fur. Fur is used in every way—even as brides on hats. Poiret uses rich yellows, reds, violets, greens, and blues, and prefers velvet.

DRÉCOLL

The skirts of Drécoll's street suits are rather full, and frequently have short, flaring tunics. With these skirts are worn loose boleros. Smart dresses of *velours de laine* and velvet are built on these lines as are less formal costumes.

All suits are fur-trimmed. Although Drécoll shows a few coat suits, they rarely have coat collars, but are finished with fur at the neck. He has an original way of finishing a Russian blouse, or a dress, with an upstanding ruche of velvet, bordered with fur. This is distinctly new. Here, also, one sees a tendency toward 1830 collars.

Skirts are widened by all kinds of drapery, tunics, flounces, and ruffles. Breitschwanz is used for street suits and for dresses, usually trimmed with skunk or ermine. Drécoll uses much velvet and *velours de laine* in beige, champagne, canary, and chaudron (gun-metal), and is showing most attractive dresses in these materials.

A youthful and remarkably pretty dancing frock of white taffeta is made with many flounces, much like the taffeta frocks of 1830, except that it narrows at the heels.

PREMET

Premet's favorite models have very short, narrow, Empire skirts pulled up in the back to show ever so many inches of stocking. His skirts also show much drapery about the hips and, at the back, a decided tendency to a unique drapery in a bustle effect. Premet also introduces long, accordion-plaited, satin skirts under a hip drapery.

Afternoon frocks, according to Premet, are to be very short, with draped panniers, short tunics, and many pinked or scalloped ruches. The bodices which I saw at this opening were very flat across the bust. In fact, the whole waist was given a rather pinched, flattened look. Many blouses were in metal lace, or net, veiled in chiffon to match the color of the skirts with which they were to be worn. Some of

(Continued on page 118)

Here again Poiret indulges a novel fancy and binds all the available edges of a strikingly girlish, black-and-white checked suit with a contrasting material—beige leather

Materials: dark blue ratine, undyed skunk, black braid, a blue enamel buckle, and changeable blue-and-green taffeta. Cut: a short, slashless skirt topped by a long coat that only just covers a long, taffeta waistcoat

A true winter suit this, no less smart because it is sensible. The skunk collar that may roll back to hide the shoulders, or be drawn close to the throat, the tight-fitting bodice of black brocade, belted in black velvet above a box plaiting of blue "velours de laine," and the short skirt bespeak common sense triumphant

The sealskin collar of this loose top coat is cut in the sloping 1830 manner that completely ignored the natural shoulder line. Duvetyn, soft as a dove's breast and no less supple than the fur, is the coat material

NARROW SHOULDERS, SNUG WAISTS, LONGER COATS, SHORTER SKIRTS AND THESE NOT SPLIT, THIS IS A TOP-TO-TOE RÉSUMÉ OF FASHION AFFAIRS IN THE HOUSE OF PARRY

That a suit should be made all of fur is odd enough, but when we find the blouse collared, banded about the bottom, and shoulder-capped in matching caracul, we must indeed acknowledge an innovation. Coat and skirt of this Martial et Armand suit are of baby caracul sashed in black moire, cuffed and collared in king's-blue velvet trimmed with skunk; the black buttons likewise are banded with fur. The blouse is of gold-embroidered, blue tulle with a bishop sleeve of black tulle, and a belt of black satin—a suit and dress which, with the new dyed furs, and the wonderful new imitations of fur in supple cloths, will doubtless have many duplicates

Martial et Armand have decided to make a bid for originality by the simple device of turning fashion formulæ backside foremost—for example, trains are to be in front. Here we see the skirt draped in the back, shorter in back than in front, and split over the heels instead of the ankles. The old-red velvet which composes the suit is softened with bands of gray opossum at neck and wrists, a tone repeated in the silvered buttons, straps, and leaves which decorate sides and bottom of the coat. From the sobriety of this gray treatment the blouse revolts, bursting into a flame of red lace, gold lace to shimmer beneath it, and a brilliant red tulle ruche

"Le Sourire" is rather a dress to which a coat has been added than a suit which has annexed a blouse, for it has the richness of a dress, not the severity of a tailored suit. The skirt is of old-rose charmeuse, the bodice of matching chiffon covered with silvered lace, picked out with silver tubes. Collar, sash, and tunic-border are of old-rose velvet. The coat, of rose charmeuse, displays Martial et Armand's trump card—a band of white caracul dyed a crushed-strawberry color. Besides this band on the one-sided tunic, the rose caracul runs down the front and is used for buttons. Of natural skunk is the collar, and of soft, gray satin is the sash

FUR HAS CARRIED THE FASHION-WORLD BY STORM; SCARCE A SUIT, A COAT, A DRESS OF ANY KIND, OR EVEN A NEGLIGEE BUT SHOWS ITS TOUCH OF FUR, OFTTIMES DYED STRANGE COLORS

FROM MARTIAL ET ARMAND'S OPENING

As SEEN by HIM

One New Thing Comes Under the Sun to Contradict the Philosophy of Solomon—The Rhetorical Peril of the American Golfer Even in His "Ain Countree"

AGAIN I am settled at my Long Island place with my neighbors all about me and the tang of the autumn hunting season in the air to hint of countryside hospitalities soon to come. I am not ungrateful for my friends, nor for the happy autumn fields, nor yet for the social pleasures which await me, and yet I can not stifle the complaint that there is somewhat of irksome sameness in the round of social existence.

I would not dare admit this, at the risk of being tiresome, had I not the fact to support me that Solomon himself was known to have lamented that there was "nothing new under the sun." However, proverbs are distasteful to me, and I prefer to express my feelings in Herrick's flippant rhyme, "Nothing is new; we walk where others went; there's no vice now but has its precedent."

SPEAKING OF PROVERBS

Speaking of proverbs reminds me unpleasantly of a set of books which was given me when I was a small boy—juvenile books came in sets those days—in which a certain disagreeable old gentleman, patterned after the never-to-be-forgotten Uncle George of Rollo tradition, coined a wise or unwise saw to fit every incident in the whole set. The series was given me by a kindly relative who had evidently read the whole of them himself, and it was his custom to cross-question me about the "saws" until I learned to loathe them every one. That experience nipped in the bud any tendency which may have been born with me to speak in numbers, and to this day I fly the presence of an epigrammatic conversationalist as I would the breath of a plague. To sit through a six-course dinner with a woman who rounds her sentences off all ready to be quoted, or to sit through three acts of an Oscar Wilde play sets my brain reeling.

COUNTRYSIDE SPORT

I see my reminiscences have carried me quite away from my theme, for what I really intended to discuss was the present interests of the Long Island social colonies. The Piping Rock Club is easily the center of all the neighborhood gaieties, and pending the Horse Show we are amusing ourselves with the various county fairs. Once the Piping Rock Horse Show sets the pace, Tuxedo will not be slow in following with its quota of sport, and then society will move on to inspect the attractions offered by the delightful new colony at Goshen, which is fast becoming another wheel within the wheel of social activities.

AN AMPHIBIOUS EQUIPAGE

At least in sport there is something new under the sun—the hydroplane. True, hydroplaning has its danger, but to him who dares it there are ample compensations. On second thought, it is only fair to add, also, that this new toy is scarcely more dangerous to life and limb than are the motors which whiz through the New York streets not in violation of speed laws, but, rather, unconscious of them. Wherever we are to-day we must exercise eternal vigilance to protect ourselves from traffic, and as for me, I would as soon risk my safety with the birds of the air and the fishes of the sea as with New York traffic. There is something exhilarating to me in the idea of speeding in a hydroplane from Huntington—my nearest port—to town. Already, I can see in my mind's eye the uses to which this marvelous machine will be put in the future. Commercialism will doubtless claim it for her own, and newspapers and merchandise, milk bottles and comestibles will henceforth be transported by this amphibious machine. In fact, so high is my enthusiasm, that I fancy the time will come when whole fleets of such equipages will bear society to and from one house-party to another, as the hydroplane invented by Mr. Harold McCormick carried him back and forth this summer from his home at Forest Lake to Chicago.

RAVAGES OF COMMERCIALISM

I went into town for a brief twenty-four hours last week and found the ravages of the summer time most marked. However, the worst that the sun can do in the way of ravaging is not to be compared with the lust for destruction which seems to drive modern commercialism on to fresh attacks upon the old landmarks of the city. Along Fifth Avenue I noticed many blocks from which huge and awe-inspiring machines were relentlessly clawing out the few brownstone houses which remained, and other machines were stretching out their long, steel arms to set up uncanny sky-scrapers in their place. In theory, I know that this means progress; but, in spite of my enthusiasm over the ambition of the age, it strikes a chord of bitterness in me somewhere to see crumble the portals through which I passed in days gone by to so many hospitable, homey gatherings.

ENGLISH ANATHEMA

Now that society will soon be forsaking the easy manners of the summer for the etiquette imposed upon it by the more formal functions of the winter, one recalls some remarks anent the customs of our country which have fallen from the lips of our ever-vigilant English critics.

"Almost the worst thing that an Englishman can say of a fellow being," says Mr. Sichel, an English newspaper writer of some note, "is that he or she is 'bad form.'" If this is the case, we have long since exhausted the anathema of our cousin countryman, for it seems they even criticise the "form" of the American woman. They call her a "smokeress," and say that although she shrinks from a pipe or a cigar she spoils her prettiest frocks with cigarette ashes and soaks her hair with their unwomanly odor. Also they cry out upon her, first because they say she insists upon being a man's companion, and second and worse, that she is seeking to graduate out of his companion into his "pal."

EXAGGERATED LOCAL COLOR

Neither does the American man come out scatheless in this matter of "form." I understand that the American who has the temerity to play golf without his coat even in his "ain countree" encounters the most savage criticism. One American writer took his reputation in his hands, and did it on an English course. He says that when he actually took off his coat and rolled up his shirt sleeves the caddies shuddered slightly, but that he was permitted to play a round without being arrested.

For my part I have always thought it a bit silly to "dress up" for any sport, unless a moving-picture reel is in the process of making, or some other such pictorial exigency demands it. Knickerbockers are comfortable for golfing, but as far as I can understand, the game can be played without them, and as for the caps, Norfolk jackets, and other impedimenta in which English golfers are wont to array themselves, it suggests to me the exaggerated local color of a piazza brigade of "sea captains" who have never been to sea.

A SEA-FARING CITY

IT is pleasant to turkey trot from Sandy Hook to Cherbourg, and that is what we did on the *S. S. Imperator*, at least, in between the times that we were having dinner at the Ritz, luncheon in the grill-room, tea in the veranda café, and water polo or swimming elsewhere. It is a decided sensation to be on the biggest boat in the world; even the hardened voyager was thrilled by that fact. Every day stewards personally conducted many sight-seeing tours, and bands of young people who called themselves "Cook's Tourists" came back to their staterooms after a three-hour exploration with exciting tales about mountain peaks, great rivers, new eating places, and ten-thousand-dollar suites. From four to six in the afternoon the common, garden variety of people were allowed to "sight-see" the suite of His Majesty, the German Emperor, with its several bedrooms, private salon, dining-room, many baths, and, best of all, a flower-burdened, private veranda hanging over the ocean.

A SIGHT OF THE OCEAN

When one wanted a sight of the ocean, one took lunch in the grill-room of the Ritz, which is quite the most charming place to eat on any boat that shuttles across the Atlantic. The grill-room is in the stern of the boat; it is all windows, and the seats are like the high-backed pews in a church of the Revolution. From this secluded spot one senses nothing of the boat, but rather gazes out upon the sea with something of the odd sensation of securely and comfortably dining on a life-preserver.

Whether the Atlantic Ocean has at last met its match and is unable to toss the *Imperator* about, or whether the ocean is too respectful of the latest achievement of Germany to be unruly, is hard to decide. However that may be, the passengers paid no attention whatever to the ocean except to realize, subconsciously perhaps, that they could not get over to Paris without it.

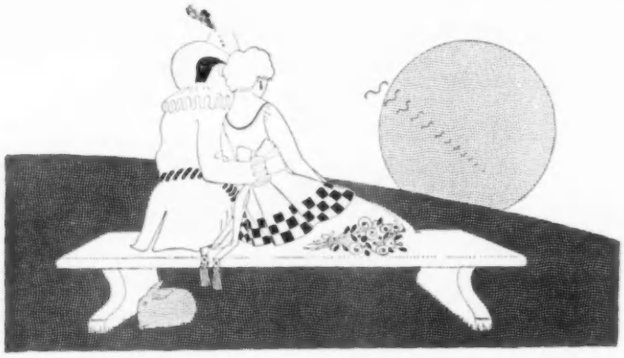
A SHIPBOARD STORY

The story was told on board of a woman who swept down the steps of the Ritz in a draped, white satin gown, her hair swirled high, caught with a diamond comb, and swathed in a long rope of pearls, and who, turning to her companion, remarked: "I hear that it is quite rough out to-night."

"So my valet told me," he said. "Will you give me the first dance?"

Every night the scene in the Ritz restaurant, which is a duplicate of the restaurant and lounge in the New York Ritz-Carlton, was a brilliant one. Two steps lead up from the large room where tea is served into the dining-

(*Continued on page 78*)



"EN GARDE, MONSIEUR *the* NOVELIST!"

Should Not the Novelist, Whose Chief Stock in Trade Is Love, Be Well Versed in All Those Feminine Frivolities of Dress with Which the Ruling Passion Goes Armed Cap-à-pie to the Fray?

By AGNES REPPLIER

THERE is a reprehensible tendency on the part of the novelist to blunder over his heroine's dress. He insists upon her beauty, but seldom does he intelligently enhance her charms with silks and gauzes, feathers and floating scarfs. He may go so far as to say, "Gwendolen entered the ballroom, shining in white satin," or "The fire-light flickered on Evadne's velvet and pearls"; but this is merely to conceal his ignorance of what Gwendolen and Evadne really did wear.

THOSE BOLD ADVENTURERS OF OLD

Two generations ago the masculine author was more bold. Our grandmothers were as intimately acquainted with the white chip bonnets which the noble heroine of "Thaddeus of Warsaw" wore in warm weather, as with the Turkish shawls which "modestly enveloped her fine figure" in the frosty season. They knew how "a long cachemire scarf of raspberry red with a border of Mazarin blue," contrasting with "a sash of lemon-colored gauze ribbon," made Lady Susan Falconnel irresistible (as well it might) in her lover's eyes. They read attentively the minute and fascinating details which the once popular author of "Self Control" described with conscientious accuracy. "A scarf of cerulean tint flew between Lady Adelaide's right shoulder and her left hip, being buttoned at each end by a row of rubies. A coronet of diamonds, through which there passed a white branch of the feathers of the ostrich, was inserted on the left decline of her lovely head."

THE HEROINES OF YESTERYEAR

Where is the novelist who would dare that now? Where is the novelist who is prepared, like Richardson, to devote twenty pages to his heroine's wedding trousseau? True, not all those olden authors were thus diffuse and explicit, but we feel sure it was from no lack of knowledge; the few details they give are illuminating. Jane Austen, whose letters are full of caps and mantles, worked muslins and dimities, is strangely silent in her novels. We are never told what any of her charming heroines wear, except in a flying word. Thackeray is reticent, but accurate. His few allusions to dress are consistent and enlightening. We know the quality of the silk and lace in which Mrs. Rawdon Crawley was presented to her sovereign; and we know also how and where she procured them, and just what her good little sister-in-law, Lady Jane, thought of such unexpected magnificence. Dickens seldom goes beyond cherry-colored ribbons (he had a passion for bright colors), or some single salient feature, like the mob cap of the Marchioness. It is but justice to remember that the flower-sprayed silks and cottons known as Dolly Vardens are not traceable, directly or indirectly, to his pages. The original Dolly Varden is no more responsible for such vagaries of costume than the original Mother Hubbard is responsible for the ineffectual wrappers which forever disgrace her name.

THE MAGNIFICENT INCONSEQUENCE OF DISRAELI

Perhaps it is well for the masculine mind to recognize its limitations; better ignore a lady's toilette than deck her forth in absurdities! None of the old novelists erred more boldly than Disraeli. This romanticist, though wallowing in every kind of splendor, lacks coherence. We have a vague impression that his heroines are attired chiefly in pearls. Like the girl in the fairy-tale, they scatter pearls on the ground with every word they speak. The Princess Tarpeia-Cinque-Cento, "in whose veins flowed both consular and pontifical blood of the rarest tint" (we wonder what tint!), wears little but precious stones; but as she appears at Lothair's ball, decked in "all the famous jewels which had been spared by the Goths from the days of Brennus to those of Garibaldi" (a matter of ten centuries), and as she also has shining on her bosom "the celebrated transparent cameo of Augustus, which Cæsar presented to Livia, and which Benvenuto Cellini had set in a framework of Cupids and rubies," she must have been tolerably well covered without much need of drapery. Madame Gaston Phoebus and her sister, Euphrosyne Cantacuzene (Disraeli liked plain, everyday names), are seen at a garden-party "habited as sylvans," a phrase which suggests extreme paucity of raiment; while their simple yachting costumes are thus described for the benefit of young women who want practical sailor-like clothes at sea:

"The sisters wore wondrous jackets with loops of pearls, girdles defended by dirks with handles of turquoises, and tilted hats that, while they screened their long eye-lashes from the sun, crowned the longer braids of their never-ending hair."

"Here's richness!" as Mr. Wackford Squeers observed, when he tasted the milk and water. Here is the oriental mind taking a childish delight in opulence.

MUST ALL HEROINES LOOK "STYLISH?"

The realistic novelist of to-day has a harder road to travel. He will not admit deficiencies of costume, and he lacks Jane Austen's high courage and indifference. Mr. Howells, for example, occupies the perilous position of a determined realist shutting his eyes to realities. The heroine of "The Lady of the Aroostook" emerges from a New England farm-house so admirably dressed that her fashionable aunt, and her fashionable aunt's fashionable friends are lost in admiration. "Stylishness" is the attribute selected by Mr. Howells for the fair Lydia, and it is the one and only quality which we feel sure she never possessed. Is it not enough to be young, lovely, clever, and good? Are novelists so enamored of their own heroines that they can deny them nothing, not even "stylish" wardrobes, made by inspired villagers amid the bleak New England hills?

THE MAGIC "BOX FROM PARIS"

More conscientious story-writers compromise by introducing a heroine in garments of accurate ugliness, and then working a sudden miracle with a boxful of New York or Paris gowns. So it is that Mrs. Humphrey Ward changes Lucy Foster in "Eleanor," from an awkward young rustic in a blue-and-white check dress, in which she resembles an animated chess-board, into a vision of loveliness who promptly wins Manistry's floundering affections. So it is that one of the best of modern heroines, Christina McNab, is transformed in a single night from a red-headed Scotch girl, dear to the reader's heart, into a "fair white swan," with whom all the men in the book fall duly in love, but who is a trifle spoiled for critical readers. Christina, in her black cachemire dress, "made with little dabs and tabs of black silk," Christina in her "best black silk," with a "good cambric handkerchief," is vehemently, delightfully alive. Christina arrayed in trailing gowns of mysterious beauty, made up of "rippling foam," or of "dim floating clouds"—neither of which could possibly be cut and fitted—belongs to story-book land. This is the language employed by modern novelists to hide their lamentable ignorance. This is the tribute they pay to a power which they vaguely apprehend, from which they can not hope to escape, and which they are powerless to elucidate.

Out from a shadowy mass of yellows, her keen eyes sparkling with humor, smiles Madame Marcelle Tinayre

M. Henri Bataille, dramatist

M. Maurice Donnay, a leader among French "intellectuals"

In a lovely profile portrait M. de la Perche interprets the pensive beauty of Madame Raymond Poincaré

PORTRAITS *of* "INTELLECTUALS"

With the Delicate Precision of the Miniaturist, and the Insight of the Portraitist, M. de la Perche Has Interpreted on Tiny Canvases Leading Spirits among the Intellectuals of Paris

SINCE Monsieur de la Perche's more than successful exhibition of miniature-portraits early in the season, his name has come much before the Parisian public. Until that time he had been practically unknown, for he is one of those rare beings who decline to speak until they have something to say, and one of those conscientious artists who refuse to exhibit until they have secured the necessary elements from which to form an exhibition.

These portraits, thirty and more, are the results of long years of persistent work. Even when excellence had crowned his efforts, it was only after much hesitation that he was at last prevailed upon to take the public into his confidence and show them some of the treasures modestly hidden for so long.

A reticent man and a great lover of solitude, he still shrinks from fame, and from her constant attendant, the interviewer. His house, for he is one of the favored few among Parisians whose home is a house, is set in the midst of a garden, well protected from prying eyes, by not one, but a series of walls and courtyards and the entire façade of another building which fronts upon the street. He has, indeed, most successfully managed to hide himself in the very heart of the city, and it was not without considerable searching that I found myself, late one summer afternoon, ringing the bell of his hidden villa.

THE PORTRAIT-MINIATURIST

Monsieur de la Perche is a short, slight man of forty or more. His dark eyes look out from beneath a pair of extraordinarily round spectacles with the keen glance of a scientist peering through his strongest lens at some helpless atom. But this faculty scarce helps the interviewer, for those who read others as an open book are often the most difficult to approach, and not infrequently, without the slightest desire to keep one at a distance, they are yet unable to reveal themselves to others.

"This particular form of portrait-miniature, that is so peculiarly yours, how did you come to take that up?" I asked; to which he replied, that, having studied carefully the greatest miniaturists of the past, and worked for some time along those lines, he tired of the minute form, yet, not wishing to take up the life-size portrait, he had found this happy medium—the miniature on canvas. Though by no means the creator of the form—the features of Anne of Clèves and Henry VIII have been preserved by Holbein upon canvases of this size—he has yet imparted to it a delicacy and an exactness of detail which set his works in a class apart. By applying oils, miniature-fashion, to a small canvas he obtains a portrait which is at once sufficiently large, yet precise, clear-cut as a cameo, enveloped in mystery, and endowed with a living spirit. His works can not be classified in a school, nor defined by a formula, but they combine the best elements of portraiture and miniature, and stand as modern versions of the theories of beauty held by the great French portrait painters of the sixteenth century.

A miniature on canvas is this portrait of Madame de la Perche

A PAINTER OF WOMEN

His paint he uses sparingly, and so shadowy and faint are the lines that one is almost tempted to believe that they are woven into the fabric itself. His colors are a blending of all the gentle, delicate hues, while by the use of a tempera, a true reversion to the method of the primitives, he seems to cast a haze or veil across the picture, through the gray, cloudy tones of which the faces are seen wonderfully softened.

Though primarily a painter of women, he declines to flatter. As he sees, so he paints, and though the painting is so endowed with impalpable charm, he yet most candidly depicts all the imperfections of the flesh, demanding nothing from it but that it may aid him to reveal the spirit that is within.

So profound a psychologist is he, and so marvelous are his renderings of the spiritual, that it is hardly surprising to find that his subjects have been chiefly among "the intellectuals." To be painted by Monsieur de la Perche one must show signs of considerable mental vigor. The thirty-four portraits which formed one of his recent exhibitions represented, as Monsieur Victor Margueritte so aptly said, "A Gallery of Souls." There one viewed the wittily satirical countenance of Monsieur Maurice Donnay, or endured the soul-searching gaze of Monsieur Henri Bataille; there, also, enveloped in a shadowy mass of yellows, her keen eyes twinkling with humor, yet saddened by their understanding of people and life, smiled Madame Marcelle Tinayre.

LAURA HUBBARD.

The VALUE *of* SOCIAL PRESTIGE

THE recent selection by the President of the United States of a socially distinguished woman to serve as the only woman on the new and important Industrial Commission was a noteworthy event. It not only marked a distinct advance in the industrial and political status of woman, but was a tacit acknowledgment of the value of social experience. The prompt acceptance by the heads of various governmental departments of the advice subsequently given by this woman in regard to threatened railway troubles was the practical proof of the need for such women in the conduct of public affairs.

IT is interesting to note in this connection that it is not a professional social worker who has been thus honored. It would seem, upon first thought, that, for a position on a Commission which is to engage in an exhaustive study of the problems affecting the relations of capital and labor, a woman would have been chosen from the ranks of the regularly organized social workers. In this instance, however, the Federal Government paid tribute, wittingly or unwittingly, to the value of a more comprehensive outlook on social conditions than that acquired solely through philanthropic service.

THE man or woman whose study of social conditions is a vocation to which a salary is attached is naturally somewhat limited in his or her opportunities for wide observation; whereas those who study such conditions from the vantage of a generous private bank account have the greatest possible opportunities of social service. The freedom of moving about the world and of coming into contact with distinguished men and women in every class of society and of every country gives a breadth of view which can be obtained in no other way. By the keen-witted members of society this opportunity of intercourse with all social grades is eagerly seized upon, and the knowledge of human nature so acquired becomes a means toward wider culture and, at the very least, a source of great self-satisfaction.

TO the woman who has taken advantage of such opportunities, and who is ambitious to play a more distinguished rôle than that of a mere social leader, the present time offers exceptional encouragement. The acquaintance with influential men which her social position has made possible, the maturity of judgment and the skill in bending situations or individuals to her will, the which she has been called upon to exercise in maintaining her social position, fit her for valuable service in any public work in which scientific, academic, or professional training is not an essential preliminary.

OTHER things, too, does the woman of wealth and social position bring to philanthropic work. The prestige of her name alone is a considerable factor, and her association with a measure will immediately arrest an attention which, if she is clever enough to study out the situation for herself and act with the discretion exercised in the case of the recent railroad difficulty, will win immediate commendation and fame.

ALL efforts for government, all philanthropic movements, and, indeed, every kind of progress can be greatly aided by its identification with persons of social distinction; and, looking at it from the other point of view, no higher use can be made of social prestige than to employ it for the good of the public.

Photograph by Campbell Studios

MISS LOUISE TREVOR

Miss Trevor is the second daughter of Mr. Henry Graff Trevor of New York and Southampton, and the niece of Mrs. Hamilton Fish. Her sister, Margaret, formally entered society last winter, and the coming season will probably see the younger Miss Trevor among the list of débutantes

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Mrs. Amos R. Eno Pinchot and her daughter. The Pinchots have been staying at "Grey Towers," Milford, Pennsylvania

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Mrs. Hermann Oelrichs, one of the most prominent Newport hostesses

Mrs. John C. Mallery, who is occupying "Old Acre" this summer

Mrs. William Woodward of New York

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Miss Margaret Andrews, who is one of the charming members of the younger Newport set

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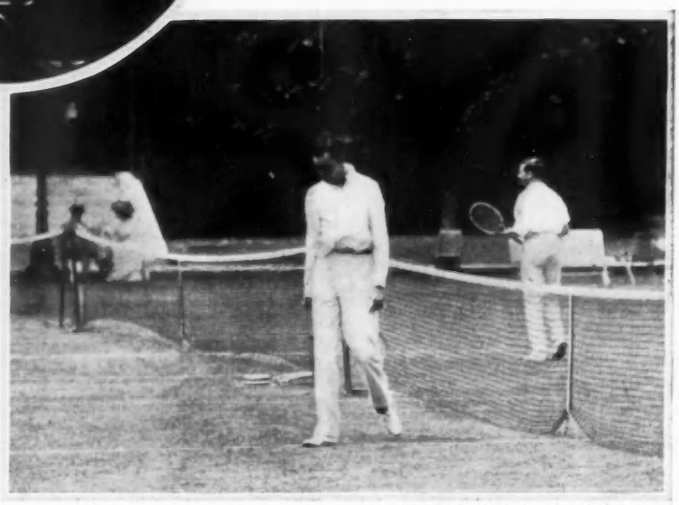
Mrs. Elisha Dyer, whose residence is one of the many handsome ones on Bellevue Avenue



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Mr. Vincent Astor taking part in the tennis tournament that was in progress during the Dog Show

AS THE NEWPORT CASINO WAS AT ONCE THE SCENE OF ACTION FOR THE SUMMER DOG SHOW AND A TENNIS TOURNAMENT, SOCIETY WAS ENABLED TO DIVIDE ITS ATTENTION IMPARTIALLY

CONTESTANTS AND ONLOOKERS WHO CROWDED THE AISLES AT THE NEWPORT CASINO DURING THE SUMMER DOG SHOW OF THE RHODE ISLAND KENNEL CLUB

Copyright by International News Service

Miss Marian Kennedy entered her Pomeranian, "Wasp," a seasoned contestant

Photo by Underwood & Underwood

Master Amos D. French, Jr., whose "Bessie" was in the nip-and-tuck dachshund contest

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Mrs. Charles De Loosey Oelrichs brought her small daughter to the dog show at the Casino

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Mrs. Arthur Carroll holding her entry, her jet-black toy dog "Pompom"

Copyright by International News Service

Mrs. Reginald C. Vanderbilt with her little daughter, Cathleen

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Miss Gertrude de Coppet's dogs made a strong showing in the Welsh terrier class

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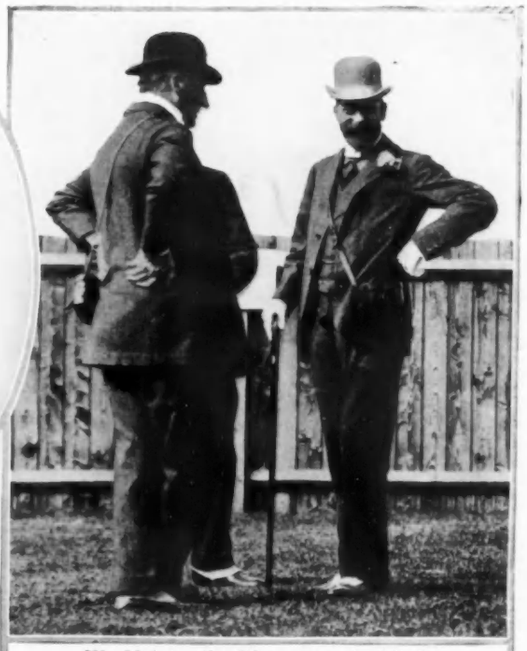
"Ranco," a splendid breed of Russian wolfhound, entered by Mrs. R. H. Thomas

Lady de Bathe, formerly Lily Langtry, the well-known actress and race-horse owner, walking about the paddock with Mr. Hermon

The Duke of Richmond and Gordon, who has many times played the host to Their Majesties during Goodwood Week



His Majesty, the King, snapped while he was talking with Mr. Richard Marsh, his trainer, at the race for the Steward's Cup

Photographs by Topical Press Agency, London

The King was entertained during the week at a house-party given at Goodwood House by the Duke of Richmond and Gordon, with his daughter, Lady Violet Brassey, as hostess

The Countess of Mar and Kellie, and Major-General Cecil William Park. The Countess wore a yellow muslin gown in the popular three-flounced model

Lady Esmé Gordon-Lennox, the daughter-in-law of the Duke of Richmond and Gordon

CONTRARY TO CUSTOM THE SUN SHONE EVERY DAY DURING GOODWOOD WEEK, AND THE SUSSEX DOWNS PRESENTED A PRETTY BIT OF PAGEANTRY IN A MEETING OF ENGLISH SOCIETY AND SPORT

The ENGLISHMAN GOES A-SHOOTING

The Low Cost of Killing and the Advent of the "Feminine Gun" Give Fresh Impetus to the Royal Sport of Shooting

THERE is probably no side of English life so much misunderstood as that which embraces the devotion to shooting, for, unfortunately, the casual observer finds many an opportunity to condemn the extravagance and absurdity of certain phases of a sport which is supposed to occupy the greater part of the time, money, and affections of the British sportsman. It is hardly surprising that righteous and serious-minded people gasp at the reckless waste of money, and marvel at the illogical use of the artificial devices which they are led to believe must invariably accompany the killing of pheasants—pheasants as tame as chickens and a hundred times more expensive. Of this class is the prejudice, based entirely upon misinformation, that grouse moors have commonly come to be regarded as the resort of an impoverished, degenerate aristocracy which, being unable to disencumber itself of a burden of unprofitable land, makes that the excuse for a further wanton waste of time and money. Partridge shooting, on the contrary, is still largely believed to be the sport of farmers, stock brokers, theatrical managers, and others who have no hereditary interest, either in sport or "the land." None of these things is true, although, to be sure, they may have originated in facts too remote for present faith.

The opening of the pheasant shooting season in October is the most important event in the calendar of English society, for with it begins the country-house season, and the assemblage of house-parties with all their natural gaieties and imported frivolities. Then, throughout the countryside, reigns that substantial hospitality so peculiarly English, and so faithful in its serious duty of keeping covert shooting up to the level of excellence which it has attained in recent years.

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THE "BUSINESS OF PLEASURE"

There is no other society sport which illustrates the "business of pleasure" so thoroughly as does pheasant shooting, and no pursuit, frivolous or serious, which has been brought to greater perfection in all its details. The extravagances of covert shooting are picturesquely summed up in the old saying that every time a pheasant is shot "up goes a guinea, bang goes three-half-pence, and down comes half-a-crown." While these figures present a more or less correct idea of the price of pheasant shooting, the modern, economic, and business-like methods now in practise have considerably altered the arithmetic of what was once an appalling extravagance. Indeed, the keenest sporting landlords have found it possible to raise their guns at very little more than half the proverbial guinea, and at the same time they are able as hosts to pay off accumulated social debts for entertainment accepted during the London season.

ADVENT OF THE FEMININE SHOT

Among the greatest changes that have taken place in shooting, as it concerns society, is the increasing part which women and girls have come to play in it. Not many years ago women were seldom seen at the covert side, while a feminine "shot" was held more in horror than admiration. At present there are quite a number of well-known society women who can handle a gun remarkably well, and who look forward with real keenness to the first day the countryside is sufficiently clear of foliage to make pheasant shooting possible. A good woman shot will give her attendant loader a busier time than he may expect or care about.

The art of changing guns neatly is not so simple a proceeding as it often looks, for it must be done with precision and speed, else the shooter can have little hope of making a substantial contribution to the bag. It is a standing rule in gun changing that the discharged gun should be handed by the shooter to the loader with the right hand while the ready gun is taken with the left hand from the loader's right. If the action is correct on both sides, the shooter has no need to shift the left hand grip before bringing gun to shoulder. The light sixteen-bore gun which most women prefer, facilitates the work of changing quickly and neatly.

THE SHOOTING LUNCHEON

Shooting hostesses have made an immensely important and often imposing

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The photograph at the top shows the pose of a good shot in covert. Below is photographed a partridge-shoot luncheon-party in Quindenham Park, Norfolk, a country-seat belonging to the Earl of Albemarle, who, with the Prince and Princess Alexander of Teck, is among those seated at the table

Baron Vivian, whose country seat is at Glynn, meeting his retriever in Sir Savile Crossley's partridge shoot at Somerleyton Hall

Copyright by Rouch, London

Precision and speed are requisite in giving a discharged gun to the loader with the right hand, at the same time taking a ready gun with the left

Sir Savile Crossley, who prefers the uncertain bags of partridge driving to pheasant shooting, blowing the horn for the beater to start driving

event of luncheon. If the truth were known, it might even be found that this development has not a little to do with the success of shooting parties, at which women are as numerous as men. At any rate, the lingering over luncheon becomes by no means the least pleasant part of the day's sport.

In September, when there is still a breath of summer warmth in the air, shooting luncheons are given in the open. However, it is a growing practise to set up marquees and tents in some chosen nook, and to requisition farmhouses for furniture sufficient to equip a luncheon-room or rooms. In this operation a staff of servants cart plate and furniture bodily from the farmhouse to the luncheon scene, and portable stoves are always provided, on which to cook the indispensable hot dishes. The sportsman may be a gourmet at home, but on the sporting field he still clings to many of the traditions of shooting luncheons, and while in some cases the meals served on "big days" would not do discredit to the Hotel Cecil, or the Savoy, such homey foods as Irish stews, hot-pots, roast joints, and huge steak and kidney pies, are still in request. Wines of all kinds are served, but champagne is drunk much less than it was some years ago.

AN INFORMAL FEAST

Even though the shooting luncheon is often a resplendently elaborate feature of a day's sport, no shooting party would be considered complete without the cheery and informal feast of cakes, and conversation at the country-house tea which awaits the shooters when the last cartridge has been fired.

Copyright by Rouch, London

Mrs. Sheriffe, a well-known "gun," taking a high shot at a pheasant, at Lowther Castle, the Westmoreland seat of the Earl and Countess of Lonsdale

There is an indescribable attraction about tea served with homely hospitality in an old, oak-paneled hall or capaciously comfortable dining-room where the men who have spent a busy day piling up feathered scores join their hostess. This is the true "magic hour" when every thought of formality and stiffness vanishes; when shooting suits seem quite as much in their right place as do the dainty frocks of the stay-at-homes who have luxuriated in a "lazy day." In the conversation of a real country-house "shooting tea" there may not be very much wisdom, but every possible and impossible topic which can arise from an individual belief in the importance of being supremely light-hearted and intensely foolish is discussed. This, too, is the only moment of the day when those "inventions of the evil one," buttered hot toast, home-made scones, and jams, may be consumed with the earnest belief of the schoolroom in the blessing of being absurdly hungry.

THE PARTRIDGE SHOOT

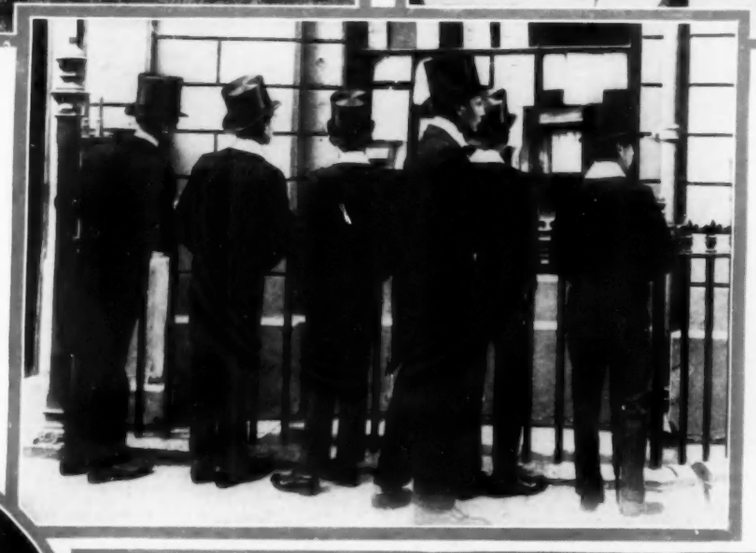
While pheasant shooting may be ranked foremost among the sports of society, and while it certainly tends to make country house-parties the least conventional as well as the most thoroughly enjoyable method of entertaining, many sportsmen have a clinging preference for days spent in the more selfish pleasure of partridge driving. Partridge driving, with its uncertain bags and the absence of the comforts of the covert side, presents a truer picture of old-time sport

Mrs. Godfrey-Faussett and Sir Savile Crossley waiting, in his partridge shoot at Somerleyton Hall, Suffolk, for the birds to come over

A photograph taken at the pheasant shoot of the Earl of Craven at Combe Abbey, Coventry, while the keeper and loaders were taking luncheon

The son of the Earl of Minto, former Viceroy of India, and two of his classmates in their full dress, admiral's uniform as coxswains

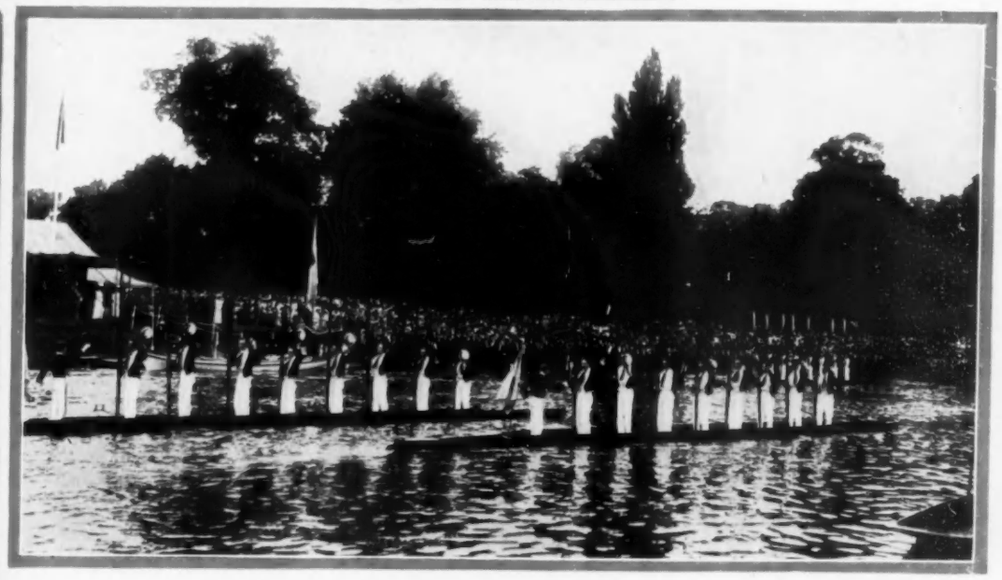
Along the High Street of Eton on this great day passes a stream of proud relatives in charge of no less proud young students



The window of the College Book Shop is a bulletin-board for the schoolboys

Photo by Lafayette, Ltd., London

H. R. H. Prince Henry, who is to be an autumn entrant of Eton



The salute to the royal barge, from which the King and Queen watched the Eton festivities on the Thames

DURING THE PRINCIPAL ANNUAL CELEBRATION OF ETON THE KING ANNOUNCED THE AUTUMN ENTRANCE OF HIS THIRD SON INTO THIS FAMOUS OLD PUBLIC SCHOOL OF ENGLAND

A new color, a new material, and a new trimming distinguish this suit of sultan-red "kitten's-ear" cloth from all which have gone before it. The waistcoat of sultan-red faille, which finishes charmingly at the top under a crossing of self-tone tulle, does not recognize the waist-line by so much as a wrinkle, and the short coat makes no pretense of following the lines of the figure. A trimming of yellow fox, which is being exploited now, contrasts well with the sultan red of the suit

Silk brocade in blue and black forms the striking, bouffant tunic of an informal dinner-gown. A deep girdle is drawn over the hips gypsy fashion, and topping it is a surplice blouse of Lierre lace, supplemented by a long, rolled collar of the brocaded silk which joins a meager overblouse of the same material. A splendid tassel of blue and black silk falls over a three-flounced, clinging skirt of Lierre lace. The hat is crowned in black velvet and broadly brimmed in black lace

So baggy the blouse of a gown of corbeau-blue chiffon almost it would seem the mere addition of a third flounce to the double tunic. At the front it opens over a second layer of chiffon in a V cut upside down, and outlined with blue buttons. The jacket, which slips back from the shoulders somewhat like the popular mantles of the summer, is bound all around with sable, and the skirt is embroidered at the hem in dark wools. The black velvet hat is surmounted by a swirl of ostrich

GRADUALLY THE DIAPHANOUS MATERIALS OF SUMMER JOIN FORCES WITH CLOTH AND FUR—NEITHER BLOUSE NOR COAT NOR WAISTCOAT RECOGNIZES THE WAIST-LINE

A scarf of ermine, wide and long, that may be worn to suit the whim of the wearer. Here it achieves distinction by the very unevenness of its length

So richly ample are the white fox collar and the chinchilla wrap that they would seem to slip from the shoulders from sheer weight, whereas they are carefully arranged and held in that position

HAVING PROVED THAT VOLUMINOUS, DRAPING FURS ARE INFINITELY MORE GRACEFUL THAN THE OLD TIGHT-FITTING MODELS, COUTURIERS WISELY CONTINUE TO CUT THEM TO A LOOSE SHAPELINESS

Though ermine is the medium, the smartest lines of the cloth wrap are unswervingly followed—roll collar, kimono sleeves, narrow, swathed hem. There is humor in the designing of the hat with its saintly halo of tulle pierced by slim, Méphistophélès feathers

A strictly tailored model of garnet chamois cloth, cut and buttoned on straight, up-and-down lines. The up-sloping tendency of the season is observed even in the pose of the pockets and in the shaped seam, which begins below the belt-line at the side-back and finishes beneath the lapels in front

A type of suit, designed by Premet, in brown velveteen, which, by reason of its cut and material, is wearable on a variety of occasions. This one-tone, one-material model is innocent of trimming save in the bowed crush belt, the small buttons on the cuffs, and the large one that secures the skirt drapery

Black baby-lamb cloth, a fur imitation to marvel at, is the new material in which this formal Callot model has been copied. The full, bell back of the jacket suggests a cape rather than a coat; this becomes more than a suggestion when emphasized by the hood —a continuation of the broad revers

GRADATIONS IN THE TAILOR-MADE SCALE IN WHICH THE MATERIAL LARGELY DECIDES THE DEGREE OF FORMALITY

SUITS FROM BERGDORF & GOODMAN

SMART FASHIONS *for* LIMITED INCOMES

Several Ruses for Disguising the Vintage of Last Year's Wardrobe—Some Costumes Which Strike a Clever Compromise between the Formal and the Informal, and a Few Friendly Suggestions for the Amateur Needlewoman

A jaded satin gown, taking unto itself net tunics and a net blouse, masquerades as a new creation

Vogue will cut to order, in 34 to 40 bust only, patterns of the models shown in this department at the special price of $1 for a separate skirt, jacket, or bodice; $2 for a whole suit or gown.

A frock of "crow-blue" taffeta for the autumn bridge party may be worn later in the season under a fur coat

Lace, friend to economy, with a girdle of Italian-green chiffon drawn gypsy-fashion over the hips

ONE of fashion's latest devices, a new treatment of the black satin evening gown, is splendidly adaptable to the needs of the limited wardrobe. Flounces and fichus of white lace and white net may be laid on the satin foundation so as to disguise completely the somberness of this utilitarian frock, and yet destroy no whit of its practicality.

LACE-FLOUNCING A BLACK GOWN

Such a frock is sketched on the left of this page. Similar models are shown at all the fall openings, and Paris has shown much favor to them. The original of the drawing had a simple, draped skirt which lifted in front to show the ankle and instep, and finished in a short, round train. The tunics, which stood well out from the figure, were of fine, white silk net, with an eight-inch edging of scalloped net lace. The draped waist was entirely of net, and it veritably bagged over a high, loose girdle of black satin. Against the neck were laid folds of white tulle, and a nice little finishing touch was given them by a tiny, corded edge. The two big roses at the girdle were yellow, shading from the delicate color of a tea rose to deep orange. At the back the bodice was cut in a long, deep V, which met the two floppy loops under which the girdle fastened. This is just the sort of frock which comes in conveniently for a restaurant dinner. The same effect may be obtained at considerably less expense by dispensing with the lace edge on the tunics, and leaving the edge of the net raw, without a roll or a hem. A girdle of lettuce-green taffeta with the flowers in dull shades of old-rose and pink, would add a note of distinction to such a gown.

Present-day dancing has demanded a new type of evening gown, but this need not discourage the woman who must dress on a small allowance, for by using taste and care in planning, she can accomplish surprisingly pretty dancing frocks with a small expenditure of money. Properly chosen, no material is more friendly to enocomy than lace, for it can be worn the year round, is always cool to look upon in summer, and is never inappropriate on a winter frock. However, special care must be shown in choosing inexpensive laces that will not appear ordinary in quality. A charming, lace-trimmed gown is shown at the right of the page. Here the lace is in one of the numerous shadow varieties, deep cream in color, and woven with a large, clear mesh which very closely approximates some patterns of much more expensive lace. A careful tour through the shops would bring forth, possibly at the remnant counter, a piece of lace from which the tunic shown could be cut. The distinguishing feature of this gown is the belt, which is nothing more nor less than a perfectly straight piece of Italian-green chiffon, laid with one edge at the normal waist-line, and the width drawn down over the hips, gypsy fashion. At the middle-back there is a bow with ends. The skirt foundation is of flesh-colored chiffon, and the waist is mounted on white net. A large, pink chrysanthemum, placed at the left of the bodice, gives the needed color.

DRESSED FOR A BRIDGE LUNCHEON

It is very important that a suitable frock for bridge luncheons and teas should be planned for wear under the fur coat of the winter. A dark, standard color scheme should be chosen for this gown, for no matter how enticing the new, light shades may be, they will not prove as loyal to practical needs as dark blue, or black. A shade of the former, known as crow blue, is being shown in Paris, very largely in taffeta. This material would be excellent for the gown shown in the middle of the page. The tunic is of black net, trimmed with a tiny line of fur above a deep hem. The bodice, of white net, repeats the fur trimming of the skirt in the banding above the taffeta sleeve ruffle. The big rose at the girdle is of blue taffeta foliaged in black velvet. Of course, this model would be very effective with the skirt of velvet, but, it should be remembered that velvet is not a wise choice for the woman with a limited income as it is very unattractive once its freshness is gone. Also it is not an all-year material. On the contrary, taffeta or any of the crêpes is quite as suitable for summer as for winter wear.

AFFINITY OF BLOUSE AND SUIT

What material to choose as a blouse for the suit is always an important question. It is desirable, of course, to combine the blouse with the skirt of the tailor suit in such a way as to give as much the effect of a gown as possible. Most of the blouses one finds in the shops fail to serve this purpose well, but something new has been brought out this season which accomplishes a harmonious three-piece costume. This is the use of Scotch plaid silk for the bodice. The original of the sketch at the bottom of page 94 had a skirt of dark blue serge, and a blouse in a green and blue mixture with just enough of yellow and red to give life to the plaid. The sleeves were dropped to low armholes, where they met deep blue serge cuffs with a

(*Continued on page* 94)

Blue taffeta panniers and a lace-trimmed tunic are supported by an underskirt of mousseline de soie. The blouse of mousseline de soie, which matches the tunic in material and in trimming, supports as its overblouse, triple tiers of blue taffeta puffings and taffeta suspenders

A tam-o'-shanter, all crown and no brim, mounted on a closely fitted, wire frame, is this Lewis model of black velvet, trimmed by a dominating, inverted cross of black aigrettes

Strewn with pearls is a head-dress of gold lace which Lewis creates in the image of a Dutch bonnet for the mere pleasure of denying its demureness in a most frivolous topping of white aigrettes

Of white, brocaded crêpe, jacketed after the manner of a Zouave uniform, and trimmed with a military profusion of buttons, is this Callot frock, worn by Cécile Sorel of the Comédie Française. The white tulle underblouse is relieved by white frills and a tie of soft, brick red

A TAFFETA AND MOUSSELINE FROCK FOR THE DÉBUTANTE, AND A TOILETTE IN FORMAL WHITE BROCADE

AIGRETTES ON THE AUTUMN MILLINERY ARE STIFFLY AGGRESSIVE RATHER THAN SOFT AND FLOWING

A Drécoll wrap of silver-gray, ribbed plush, richly collared in fisher, and fastened by acorn-shaped, silk, crochet buttons, sets an ambitious mark of sumptuousness which it will be hard to surpass. The front of the wrap is short, being looped under somewhat like a Russian blouse, and the drapery is thrown toward the back, which is long. This line is already a noticeable tendency of the season

A narrow velvet band loops up a frivolous black tulle tunic which escapes below it in a plaited frill to fall over a flounce of black Chantilly; the whole is supported by a scanty, white satin underskirt. The tight bodice, scarcely more than a high girdle, is of the black tulle, trimmed with a jet ornament. Make-believe sleeves of chiffon are supplemented by bands of jet over the shoulders

Following the tendency expressed in the Drécoll wrap, the tunics on a gown of white charmeuse are draped in a cutaway line at the front to fall low in the back; the shorter tunic of white crêpe chiffon drops unexpectedly, and almost covers the black Chantilly of the lower one. The wintriness of the skunk trimming is given countenance by a black velvet girdle with a fringed jet ornament

THE LINE WHICH DRESS AND WRAP ALIKE INSIST UPON IS THE DOWNWARD SLOPE FROM FRONT TO BACK OF THE HIP DRAPERY

GOWNS AND WRAP FROM JULIUS STEIN

Splendor of coloring and materials combine in a Weeks model which claims all the fulness the wrap of the season is heir to, yet denies any charge of shapelessness. Collared and cuffed in black fox, and made in equal parts of black velvet and old-red satin embroidered in gold in a Chinese design, it completes the color scheme by bows and tassels of gold silk

The drapery at the front of a lovely gown of white satin takes its cue from the fish-tail train and finishes over either ankle in a double-pointed end. A tunic of strung pearls falls over the skirt, and a fichu of cream lace begins above the girdle and, outlined in brilliants, forms the V-neck, then drops down the skirt, interrupted only by a cabochon of pearls

Modeled after the manner of the diaphanous, three-tiered skirts in this long coat with two tiers of brown velvet atop a tier of brown satin, brocaded in steel pearls which scintillate like diamonds against the dark background. Contrary to custom, the sleeves are uncuffed The only color contrast is furnished by a blue fox collar showing both head and tail

A WHITE SATIN GOWN STRUNG WITH PEARLS, AND TWO WRAPS OF VELVET, FUR, AND BROCADED SATIN CONFORM TO THE STANDARD OF SPLENDOR SET FOR WINTER GOWNING

MODELS FROM WEEKS'S OPENING

DEAUVILLE, MORNING, NOON, *and* NIGHT

Morning: Gossip in the Rue Gontaut-Biron; Noon and Afternoon: Hydroplane Meets, Races, Tango Teas; Night: Dancing at the Royal Hotel or Baccarat at the Casino, But Never, at This Smartest of Watering Places, Bathing

SOCIETY does not go to Deauville for the bathing. When tourists ask why they never see society women in their bathing suits, the reply, accompanied by the characteristic French shrug, is "*Mais, mon Dieu! Les mondaines ne se baignent pas! Elles y viennent pour s'amuser.*" And amuse themselves they surely do.

Late hours at night mean late hours in the morning, so it is not until noon that the society woman steps outside her boudoir. She knows that there is no appetizer like a breath of salt air, and a bit of gossip, so just before the *grand déjeuner*, armed with a cane, and accompanied by her favorite dog—which may be of any breed, from the Pomeranian to the magnificent *Policier*, she saunters forth for a short promenade and a gossip in the rue Gontaut-Biron.

Although she probably wears a very sporty coat and hat, like those shown in the figure at the upper right of page 52, and although she certainly carries a good, stout Normandy cane, which is built to do service in mountain climbing, madame very inconsistently wears the highest of high-heeled slippers. Perhaps it is this very thing that necessitates the cane. Nor are these canes the only inconsistency to be encountered on the highways of Deauville. Besides costumes like the one sketched here, any high noon will disclose many yellow coats and sweaters worn over white frocks, and most ridiculously inadequate dresses of diaphanous white chiffon and emerald-green brocade.

SOCIETY AT THE RACE COURSE

The Grand Prix de Deauville brought out an astonishing number of white frocks, usually worn with hats and coats of some brilliant hue. There was quite a fad for white dresses trimmed with skunk, and conspicuously sashed in brown satin.

At this race I saw Mrs. Joseph Widener wearing a charming Russian blouse suit of white *côte de cheval* girdled in black satin. The duchesse de la Rochefoucauld, who was with Mrs. Potter Palmer that day, wore a white chiffon gown under a brocaded violet mantle, and a chic hat trimmed with violet ostrich feathers. Mrs. Potter Palmer wore a costume of white bengaline, topped by a black hat trimmed with novel, straw flowers.

Miss Marguerite Shonts, who was accompanied by her father, Mr. Theodore Perry Shonts, and her sister, the duchesse Emmanuel de Chaulnes, was gowned in canary satin draped with white embroidered mousseline; she wore a hat of black tulle. The duchesse wore a gown of white embroidered voile topped by a black hat. Mrs. Craig Biddle, also among the American representatives at the Grand Prix, wore an attractive frock of white voile with filet insertions; her hat, of Nattier-blue velvet, was rose-trimmed. Among the many fur-finished wraps, an especially noticeable one, a knee-length coat of navy blue *velours de laine* collared in skunk, was worn by Mrs. Armory, née Munn.

Of black Chantilly and white Chantilly, half and half, was the fluffy shoulder cape worn by Mrs. Potter Palmer at baccarat

Mrs. Vernon Castle, who was conspicuous for her graceful dancing, wore an original, cherry-colored bolero over a frock of gray chiffon

Knee-length, sleeveless, and collared like the wrap of the second Empire is the latest Deauville development of the mantle, here of taffeta

IN AND OUT THE CASINO

Mrs. Potter Palmer, when I encountered her one morning exploring the mysteries of an antique shop at a late hour, was dressed in an all-white, belted suit of light-weight ratine. The evening before, at baccarat, she wore the very fluffy shoulder cape of black Chantilly, edged with wide frills of white Chantilly which is sketched at the upper right on this page. It was draped low in the back to expose the shoulders, and was held to the arms by slender straps of beads placed inside the cape at the elbow.

Many of the new wraps are merely long capes with huge, turndown collars, made of straight velvet bands which suggest the collars of the second Empire. Sometimes the capes are shirred onto shoulder yokes, and sometimes directly onto the collar. Very quaint is the wrap of pale gray-and-red changeable taffeta, sketched at the lower right on this page, and worn at the Casino a few nights ago. Although it is knee-length, and sleeveless, the plaited borders and huge capuchin suggest the wrap called "Manon."

The evening gowns which I see here are, as a rule, cut very low, and, as prophesied by a gown described in Vogue of September, 1912, they are beginning to show short skirts. On the evening of the Grand Prix, I saw a white taffeta evening gown which escaped the floor by several inches, and supported a panel train, caught at the knees at the back, and swinging loose below them.

Red evening gowns are a fad of the hour; a surprising number of them have appeared at Deauville during the past few weeks. Most effective was a Callot frock of flame-colored satin, partially veiled with flame-colored tulle. The knee-length tunic of tulle hung like a mist against the skirt revealing its every line. The corsage was low and square, and the tight sleeves were so short that they were merely shoulder caps. Hosiery and slippers matched this gown.

Just as effective, although less dazzling, was an all-black frock, worn at the Casino by a famous Spanish beauty from the Argentine Republic. She is known as having the smallest foot in Paris, and she certainly wears the highest heels that ever were made. Her frock, sketched at the upper left of this page, was of black tulle, Chantilly, and jet. The jet covered the bodice, and, strung like the beads of a Japanese curtain, formed the knee-length tunic. The neck, softened with folds of white tulle, was square, and very low, and the angel sleeves which hung to the knees were of exquisite black Chantilly. The tiny, high-heeled slippers were of black velvet, with neither buckles nor bows. A beautiful necklace of emeralds and diamonds, and large diamond earrings were worn with this costume.

A TANGO TEA AT THE ROYAL HOTEL

Among the dancers at a charity tango tea given at the Hotel Royal, I noticed the Duchess of Marlborough, and Mrs. Cornelius Vanderbilt, whose husband's yacht, the *North Star*, which brought them over from Cowes, is one of the most recent additions to the millionaire fleet anchored off Deauville.

Mrs. Vernon Castle, who was conspicuous because of her graceful dancing, wore the swallow-tailed bolero of cherry-colored satin, and the frock of pale gray chiffon sketched at the lower left of page 51. Tiny, cut-steel buttons trimmed the front of the skirt, and were sewn on the edge of the chiffon plaitings which finished the bolero sleeves and the fichu. The red-heeled slippers were of silver cloth, and the hat consisted of folds of gray tulle trimmed with cherries to match the frock. Streamers of black taffeta were tied under the chin, and thrown across the shoulders. E. G.

At the Casino an Argentine beauty, noted for having the smallest foot in Paris, wore a frock of Chantilly and jet, and slippers with red heels, the highest that ever were made

The three small sons of the marquis de Castille, tanned a beautiful seaside brown and wearing sweaters of old-gold silk

Before noon the rue Gontaut-Biron is the rendezvous of Deauville fashionables. They are clad in sports coats, carry stout canes, and wear most illogically high-heeled slippers

Many well-known Americans were seen among the enthusiastic groups that loitered about the tribunes during the racing weeks at Deauville

While Madame stops to gossip about her friends and enemies of the evening before, her ever-present dog takes his ease in the street

Here Chéruit invents the clever ruse of introducing a belt at either side of the coat for the purpose of hiding a little extra fulness beneath it. One button only catches the fronts together, and that loosely. It is noticeable that, although collared in squirrel, the suit of French-blue duvetyn is cuffed in a self-material. The easy fulness which falls from the waist-line at the back of the skirt merges at the front into a more formal tunic drapery

The vest of écru silk embroidered in bright chenille constitutes a third of the material, and two-thirds of the attractiveness in the coat of a Jenny model of black faille moire. The remaining third of attractiveness is added by novel, velvet sash-ends which are really an extravagant elongation of the revers. The skirt, broadly hemmed in velvet, is draped at the back, and has the appearance of merely folding about the figure at the front

The coat of a suit of green plush has a rounded, swallow-tail back and is so cut away in front that the vest of green-and-yellow brocaded velvet, which Béchoff-David requisitions to supplement it, assumes almost the proportions of a blouse. The vest finishes at the top in long, shaped revers and a shallow collar of itself. The skirt falls almost straight at the front, but at the back is generously draped into a curved line of opening

HERE THE RATIO IS TWO TO ONE IN FAVOR OF THE SHORT COAT CUT AWAY TO ACCOMMODATE A VEST, AND THE SKIRT WHICH TENDS TO TRANSFER THE MOST OF ITS DRAPERY TO THE BACK

SUITS FROM FRANKLIN, SIMON & CO.

Finished at the neck and hem with brown fur is a frock of brown faille which proclaims its independence of the sash, belting itself so inconspicuously that but for the overhanging piece at the back, the waist-line would be almost indistinguishable. A full tunic of black Chantilly partially veils the skirt, and a narrow frill of white lace falls below the fur trimming of the bodice

Of tan brocaded velvet is this elaborate gown, draped in an intricate series of broken lines and paneled in cream chiffon beaded in brown and gold after the manner of the "pailleté" patterns which have set Paris by the ears. The sleeve of the chiffon bodice falls straight across the outer arm above the elbow but drops below the waist-line in a shimmering triangle at both front and back

Of gold moire faille, a material so rich in itself it needs not the added charm of trimming, is this dancing frock finished at the throat with the merest frill of white tulle. The drapery of the skirt begins under a simulated tunic, and attains its most bouffant line below the hips. The blouse is sleeved with noticeable simplicity, and joins the skirt without the formality of a belt

MODELS FROM STERN BROTHERS

FROCKS WHICH ADMIRABLY ILLUSTRATE THE OLD TRUISM THAT SMARTNESS DEPENDS NOT UPON TRIMMING NOR LACK OF TRIMMING, BUT UPON CLEVERNESS OF CUT

The NEW MEANS of SUPPORT

Lower Bust, Longer Skirts, Fewer Bones, Thinner Fabrics, These Are the Comparative Degrees That Distinguish the Corsets of the New Season

The lines of the modern evening gown require a pliable foundation like this of silk tricot, lightly boned

For tailored clothes a heavier material, such as brocaded silk, is needed, but bones are used no less sparingly

An elastic tricot corset, suitable for athletic wear, that confines but does not restrict the flesh

CORSETS must follow the whims of fashion. They have no creative power, no opportunity to display any originality in line. Their only duty is to form a foundation which will bring out the lines of a gown which the designer wishes to emphasize. As women will follow styles, often regardless of the unsuitability of the style to their figures, it must rest with the corsetière to make success or failure out of the fashion.

A careful study of the present and the future fashion tendencies shows that the corsetless figure is growing in favor. This does not mean that all women, regardless of faults in their figures, must wear supple corsets without the necessary boning to overcome individual defects. There is so wide a range of styles in the new corsets that it is possible for any woman to find a model which will bring out the best points of her figure.

During the past few years the bust line has gradually been lowered, and now the average woman wears a corset measuring two to four inches above the waist-line. The skirts, or lower part of the corsets, are longer even than those worn during the summer, but the boning is very soft, and the materials extremely elastic. The object of the designers has been to produce an ideally flexible corset which gives comfort, and yet will preserve the natural grace of the figure.

The fastidious woman now wears different corsets for different purposes. For the evening, a soft, pliable corset of silk tricot, such as is shown above at the left of the page, would be suitable. This is a new French model, with comfortable, light boning.

For street wear, under a tailored gown, or a suit, a heavier corset is almost essential. A good model made of brocaded silk is shown in the middle of the page. This has the front lacing which, because of its easy adjustment, has found many adherents. Moreover, there is an elastic band at the sides, and across the back, which makes it possible to sit down comfortably.

(Continued on page 130)

So modest, almost severe, in coloring and cut is this gown of dark brown velvet lightened only by a bit of cream lace at the throat and a splash of strawberry taffeta in the second bow-loop of the belt, that Doeuillet was not amiss in choosing for it the name of a fifteenth-century moralist, Nicole. The tassels which hang down the front of the skirt from the two long points of the tunic are of brown silk, and the sleeves, crushed and tight at the wrists, are trimmed with matching, brown silk-covered buttons

A costume with a double personality is this of king's-blue velvet; from the back one assuredly takes it for a suit, while a glance at the front shows it to be a gown. That which appears at the back to be a short, outstanding coat merges at the front into a draped tunic, frilled in velvet. The broad, black moire girdle falls in a sash almost to the shallow slash filled in with Malines lace. White tulle frills finish the sleeves and, against a supporting frill of velvet, an upstanding ruche finishes the neck of the bodice

From light chocolate-cream ratine Doeuillet fashions a girlish wrap which has much the appearance of a suit, but is really an exceptionally long coat designed to cover every inch of a frock from neck to hem. The kimono sleeve begins at the high belt which in front marks the end of the shawl collar and, at the back, the beginning of two stitched pieces which hang loose like the skirt of a short coat. The buttons are centered in brown and edged with blue enamel; the buttonholes are bound with blue satin

MODELS FROM DOEUILLET'S OPENING

TWO COSTUMES WHICH AT A FIRST GLANCE LOOK LIKE SUITS ARE FOUND, ON CLOSER INSPECTION, TO BE A COAT AND A DRESS—A THIRD, RENOUNCING DISSIMULATION, IS CONTENT TO APPEAR WHAT IT IS, A SIMPLE FROCK

SEEN *in the* SHOPS

Advanced Models in Dress and the Accessories of Dress for the Homeward-Bound Traveler, Who, at This Season of the Year, Makes New York a Halting-Place

OWING to the multitude of people who pass through New York late in August, and during the early autumn, the larger shops, especially those situated on Fifth Avenue, usually show during this time not only their new stocks, but in many instances give special displays. Already the importers have some advanced winter models from Paris, and from these, excellent reproductions, or clever adaptations have been made. In some cases a large firm imports directly, has copies, or adaptations of his own models made, and in this way obtains individual styles. Good suits, dresses, and most attractive accessories are to be found which are especially tempting to the woman who lives away from New York, as she knows that she is not likely to find anything as new, for a month or so at least, in the shops of the smaller cities.

THE SILK STREET DRESS

The vogue of silk dresses for early autumn street wear not only holds, but seems to be growing in popularity. One of these, illustrated on the left of the group, is made in a simple but new style with its open neck, loose-cut kimono waist, long, tight sleeve, and draped skirt. The material is a good quality of crêpe de Chine with the vest of tucked and hemstitched chiffon, and the revers and belt of black satin. The latter is finished in the direct front with a broad, butterfly bow. This dress, which may be worn in the house throughout the winter, may be bought in new tones of such dark colors as wine, green, and blues; also in black.

AN EARLY SUIT PURCHASE

There are some people who as early as this must be purchasing, and not merely planning their winter suits. The girl going to college, or boarding school, for instance, usually requires her outfit now. Yet it is difficult, so early in the season, to choose from the many models shown in the shops one which will hold its style all year. A few points might be held in mind—first, that a great many French models show some sort of a belt arrangement, and button much higher around the neck than formerly. The skirts almost invariably hint at drapery, and it is marvelous to see the clever ways in which a suggestion of fulness is given in the winter models without spoiling the tailored effect of a suit.

The model at the extreme right is of a mahogany-colored, English cord, which suggests a stripe. It is trimmed only by straps of the material, fastened by buttons which resemble checkers, and a velvet facing on the collar. The coat is cut on semi-fitted lines, as are all the new models, and so arranged that it may button at the throat as illustrated, or be worn slightly open. The belt straps the back of the coat, and passes through a slit in the front where it acts as a fastening. The skirt shows a plain front and back, with a slight drapery at one side.

The new corsets are being made so very low in the bust, and so very supple that a brassière has become an essential garment to a great many women. Each season finds them made in prettier fashions. One of the large shops is making a special of the one illustrated in the lower, right-hand corner of this page. It is made of a strong batiste, finished at the top and bottom, and over the shoulders, by an excellent imitation of filet lace. It buttons down the back.

DEPENDENTS OF DRESS

The question of petticoats has become a very interesting one, as dresses are now so thin that petticoats must be worn. If, however, the dresses are put on over one of the lawn, or nainsook petticoats with the full lace flounces of two years ago, all the line and the hang of the gown is ruined. For the new gowns come new petticoats. One of the very best to be found in the New York shops is shown here at the left of the brassière. It is of crêpe de Chine, cut on slim lines, with a drawing-string at the back. The lower edge is finished with an embroidered scallop. This model comes in white, pink, blue, and the darker street shades, such as navy blue, black, green, and purple. In either crêpe de

The first autumn days now see more silk dresses and fewer suits than in former years. Price, $29.50

Frills have extended their domain to the trimmings on boudoir caps and gowns. Cap, $2; negligee, $8.75

For those who must thus early buy a suit, this model presents many reliably advanced features; $39.50

A combination, $9.75, and a nightgown, $6.75, embroidered in a design essentially French

A new silk petticoat for the new gowns; $3.95

A brassière, strongly and prettily made, for the low-busted corset. Price, $1

Chine, or silk jersey, the price is $3.95.

A combination, which may be recommended for its slim lines and comfortable fit, is shown on the left of page 57. This is of fine nainsook, trimmed with French embroidery and scalloped edges. The embroidery is particularly pretty, and essentially French in design. A nightgown to match it is made with a round neck, and a short sleeve set into the armhole with entredeux.

A NEGLIGEE ON VERY SIMPLE LINES

A negligee of extremely simple lines is shown in the middle of the group on page 57. Simplicity is the chief charm of this crêpe de Chine robe, which is cut in kimono fashion, and fastened at one side, where it is slightly draped. The neck and armholes are trimmed by a plaited frill of fine tulle. A wide variety of colors is shown—blue, white, pink, lavender, yellow, gold, old-rose, and electric blue; in each instance white tulle is the only trimming. With this robe comes a most attractive little boudoir cap also of crêpe de Chine, in colors to match the negligee; it is trimmed with plaitings of white tulle.

INGENIOUS HAND-BAGS

The amount of ingenuity displayed in hand-bags seems never-failing. One quite different from anything seen recently is the oval, accordion-plaited shopping bag shown on the left of this page. This is made of black suède, and lined with a gold-colored moire. It opens in a convenient way to show an oval mirror fitted into one side, a pocket for cards next, then a closed purse, another pocket on the other side, and a place for a powder case. This is really an unusual pocketbook, and though it will not hold what the old shopping bag would, it is perhaps to be recommended for just this reason.

Another bag that is "different," is illustrated opposite. Two compartments are joined in the middle, but it is only when the bag is open that their division is apparent. It comes in a soft shade of brown suède lined with a deep, cream-colored satin. One side holds a mirror, which is comfortingly large, and the other a little satin case which could be used for the necessary powder or rouge.

This bag opens like an accordion to disclose several compartments; $12

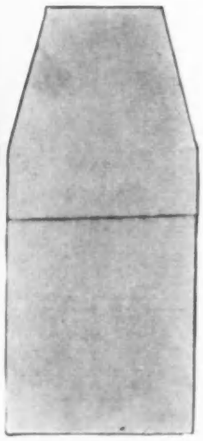
One or more of these rhinestone and tulle bows make a pretty dress trimming; $1

When closed, the double opening of this bag is unsuspected; $9

A note of color in a string of green beads for $4; a coral strand for $4.75

Board and holder travel in this case

A tasseled width of moire to tie how you will; $4



The folding ironing-board, with holder and case, cost $1

A pretty arrangement of collar and vest made of washable net; price $1.50

Before furs arrive comes a tulle fluff of becoming color for the neck; $2.75

FOR NECKWEAR

Beads come and go as a fashion. Just now they are being worn considerably. The outer necklace, shown at the top of the page, is of Nile-green beads on a string measuring twenty-four inches. Just inside of this string is another of white coral which measures sixteen inches.

In the center of this illustration is a little neck accessory consisting of a tulle bow on a rhinestone pin. Two or three of these could be used as trimming for a dress, or a single one may form a finish to a collar.

TOILETTE ADDITIONS

Sashes continue to take much width unto themselves. One such style of sash is shown in the middle of the page. It is made of black moire, and may be tied around the waist once, or twice, as shown here, with one end looped over at the side. As this is a straight band, finished by tasseled ends, it may, of course, be used in any way which is most becoming, or suitable.

Before furs are put on, neck ruches of tulle will be considerably worn. The one shown here, at the bottom of the page, comes in black and white, all white, all black, green and black, and a number of other two-tone effects. It is finished by a black satin bow, and may be worn tied around the throat, or laid across the back of the collar and pinned on each side.

With the open necks, which will continue to be worn in the cooler weather, separate vests are frequently a necessity as well as a convenience. A particularly attractive one is shown in the lower, right-hand corner, made of white chiffon with an upstanding, plaited frill around the neck. This is priced at $3.50. The same model in net costs $1.75. A different style is pictured in the opposite corner. This one is made of a fine washable net, and is priced $1.50.

AN IRONING-BOARD FOR TRAVELING

Some ingenious person has conceived the idea of a folding ironing-board, which, when opened, is fifteen and a half inches in length by seven inches broad. It folds to half of this length, and is carried in a little cretonne case, such as is illustrated on the left, in the middle of the page. The iron holder fits into a patch pocket on the back of the case. This case is made of attractive cretonne, bound with white braid; it is priced at $1. It also comes in a moire case, with the edges trimmed with gold braid, and closed by a button and a tassel for $3.

Note:—Addresses of the shops will be furnished on request, or the Shopping Department of Vogue will buy for you without extra charge. Address Vogue Shopping Service, 443 Fourth Avenue.

Chiffon frill and vest to slip into the open neck of a frock; $3.50

DURING THE TOURNAMENT FOR THE NATIONAL LAWN TENNIS CHAMPIONSHIP, NEWPORT WAS THE ROME TOWARD WHICH LED ALL ROADS FROM OTHER SUMMER COLONIES

Copyright by International News Service

Mr. W. Eugene Parsons, and his daughter, Miss Le Brun Parsons, whose frock is oddly paneled

Copyright by International News Service

Mrs. John Astor is about to raise her parasol above a smart blue hat and a sky-blue voile gown

Copyright by International News Service

Frills aplenty adorn the costume of Mrs. Robert Goelet, who is seen walking with her little son

Photograph by Paul Thompson

Mr. and Mrs. Mitchell Henry, of Belfast, Ireland, guests of the Alfred Vanderbilts, Mrs. Alfred Vanderbilt costumed in violet, even to her corsage of orchids, and Mr. Preston Gibson, of Washington. Mrs. Vanderbilt and her husband have since left Newport for their camp in the Adirondacks

Miss Mabel Gerry and Mr. T. Suffern Tailer, two Newport residents who were constant attendants at the tournament

Afternoon tea on the polo field. At the extreme left sits Mme. Yturbe, wife of the famous polo player; next comes Mme. Harjes, then Mme. de Gontaut, and Miss Nancy Leishman

A characteristic group at a fashionable Deauville café at the hour for the "apéritif." Reading from the left: Baron de Grandmaison, M. Zambeaux, Mme. Zambeaux, and comte Pastré

"Sem," the famous caricaturist, holds up a manikin, and forces her to deliver to the mercy of his caustic pencil the charm of her toilette

There can be no quibbling here—the three plaited flounces do not adhere to the established silhouette; the skirt is not narrow at the feet, but grows steadily wide, wider, widest. The other figure shows the proper way to wear the loose coat

From beneath the pannier and the plaited tunic emerges a skirt that comes dangerously near being the regulation "hobble" with which the narrow-skirted mode was inaugurated. This combination produces one of the newest of new models

The high dressing of the hair, and the posing of the hat low over the right eye, are two features of smart Parisian dressing

Among a thousand modish costumes, each striving for notice and favor, it is ever one of the simplest that achieves the goal

IT NEEDS NO RACE AT THE HIPPODROME, NO TANGO AT THE HOTEL ROYAL, NO MATCH AT THE YACHT CLUB TO MAKE A GALA DAY AT DEAUVILLE—EVERY DAY IS A FÊTE, EVERY STREET A MEETING-PLACE OF FASHION

SEEN on the STAGE

They're Off!—Comedies, Tragedies, Farces, Problem Plays, Musical Shows, All in One Mad Race for Popularity, with the Light-Weight Plays a Neck Ahead

FROM the profusion of offerings announced by the managers, and the array of distinguished names attached to them, it would seem that the success of the present theatrical season is assured. But unfortunately the experience of the past season has taught us that these are not always sure standards of judgment. A large number of the plays that meet with popular favor have always come in the nature of surprises to the public, and not infrequently to the managers themselves. This doubtless will be true of the season that has just opened; but with such writers as Augustus Thomas, Richard Harding Davis, and Edward M. Sheldon, not to mention a host of others in the field, it is safe to assume that not all the good things will come from the unknowns.

The quality of Mr. Sheldon's recent work, coupled with the fact that he is still a very young man, leads us to hope for even better things from him. Since the untimely death of Clyde Fitch, the public has never been attracted to the theatre by an author's name on the billboards, for the simple reason that, with the possible exception of Mr. Thomas, no American playwright has attained a sufficient measure of success to justify expectation. But if Mr. Sheldon continues to develop in the next few years as he has in the past, this statement will no longer hold. For the five years that his work has been before the public he has never had a failure. It is true that until the past season, he has never attained a signal success, but the quality of his work has grown steadily better, and many playgoers will await with especial interest Mr. Charles Frohman's production of his new play this season.

But the public as a whole will continue to look at the play regardless of the author, and time alone can reveal where its favor will fall. As in the case of "Within the Law," it likes to take up a play that has been scorned and rejected, and to upset managerial calculation by supporting it for an indefinite run. But the public is not as capricious in its tastes as the managers would have us believe. The feud between manager and public arises from a fundamental difference in point of view. The manager has his eye on the present and the past. Consciously, or unconsciously, he is prejudiced in favor of the sort of play that is succeeding, or has succeeded; but the public, like the citizens of Athens, is ever on the alert for something new.

Somewhat the same situation obtains with regard to the playwright. The manager naturally gives the preference to the author who has won his spurs, but a survey of the past few seasons will show that, other things being equal, the public is more likely to be captured by the novelty of the new writer.

In this relation the experiment of Mr. Winthrop Ames, manager of the Little Theatre, is of special interest. Mr. Ames offers a prize of ten thousand dollars, and, under certain conditions, additional royalties, for the best play submitted to him during the summer. One of the conditions of entering the contest is that the author's name shall not be disclosed till after the judges have made their selection. This provision places the unknown author on an equal footing with the professional, and insures absolute impartiality in judgment. The result of the contest is awaited with unusual interest, both on account of the magnitude of the prize, and the assurance that Mr. Ames's name carries of an artistic production of the successful play.

An excellent running-mate for the flippancy of John Barrymore in "Believe Me, Xantippe" is the vivacity of Mary Young

"BELIEVE ME, XANTIPPE"

THE first plays of the season are interesting, both in themselves and as illustrating certain characteristics that seem indispensable to success with a New York audience of the present day. If it were possible—some of our playwrights seem to think it is—to construct plays, like puddings, according to recipe, a sure formula for the metropolitan audience would be: Take three parts Arabian Nights, vintage of 1913; one part pure imagination; add a dash of love, and a pinch of humor; dish and serve with any convenient popular actor.

We do not accuse Mr. Frederick Ballard of having consciously made use of this formula in his first play. But whatever success "Believe Me, Xantippe," a farce produced in Boston last year, and brought here this season, may chance to meet with in New York will be due to the fact that it conforms in the main to this formula, and it is not unlikely that its success will be above the average. In spite of the general impression to the contrary, the typical New York theatregoer is a dreamer, and an idealist. After six o'clock, he (the gender of the pronoun might, perhaps, better be feminine) likes to forget the things that remind him of the humdrum of daily existence, and transport himself to some realm of fancy where things are as they ought to be, and not as he knows them.

And what could afford him more delight than to see Mr. John Barrymore—alias George MacFarland, alias MacGinnis, alias Haroun Al Raschid, all of New York City—arrayed in impeccable khaki and leggings, marching triumphantly through the wildest and wooliest part of the west, making love, capturing desperadoes, going to jail, and what not, and doing it all with such consummate grace that one can't blame the audience for preferring these fascinating adventures to real life?

It is unfortunate that the author's device for getting his hero away from Broadway into an environment better suited to his talents is a little lame.

George MacFarland's apartments in New York have been robbed so often, and the police have shown such utter inability to cope with the thieves that MacFarland has come to regard the strong arm of the law with infinite contempt. Thornton Brown, his friend, dares to speak modestly in defense of the police. To avoid argument MacFarland offers to bet ten thousand dollars that he can commit a crime and avoid arrest by the officers of the law for a year. Brown calls in Arthur Sole, head of a New York detective bureau, and between them they raise the bet to thirty thousand. MacFarland forges a check in Brown's name, and Sole cashes it. While the latter is making a flashlight picture for the Rogues' Gallery the "criminal" escapes in the darkness, and the hunt is on.

Eleven months elapse before the next act. The curtain reveals the interior of Sheriff "Buck" Kammon's hunting shack in the mountains of Colorado. The sheriff's daughter, Dolly, is alone in the shack. MacFarland enters dressed as a hunter. During the ensuing conversation with Dolly, in a moment of preoccupation, he utters his favorite expression, "Believe me, Xantippe." This unfortunate byword is his undoing, for it constitutes one of the marks for identification posted in the county jail along with his photograph and a reward of five thousand dollars. The moment Dolly hears it she whips out a six-shooter, disarms him, and holds him captive till the next morning when she leads him to the county jail.

In the last act, which takes place in the office of the jail, the redoubtable MacFarland comes stumping in with ball and chain attachment, and proceeds to his main business of making love to the heroine. For remember, this is the last act, and there has been no love-making to speak of so far. The difficulties in the way of a happy ending are great, but not insurmountable to a hero of mettle.

"POTASH AND PERLMUTTER"

"POTASH AND PERLMUTTER" is a play of a much higher type. Here, too, the author's purpose is to lead us away from the sordidness of the work-a-day world, but he does it in a much wiser and more profitable fashion. Instead of asking us to take refuge from reality in flights of fancy he bids us

look with him through the surface of things to the humanity and romance that lie beneath. The appeal is no less to the imagination than in Mr. Ballard's play, but here it is made through the emotion of recognition rather than through the fancy. Our interest is enlisted, not because the characters are ideal, but because we recognize them as the sort of human beings we see about us every day, and our imagination and emotions are touched because—thanks to the author's efforts—we have discovered a deeper, human side to them than we had known before.

If it were possible to sit through the piece and still be in a fault-finding mood, we might pick flaws in the construction. But nobody who has been entertained through three acts by Messrs. Potash and Perlmutter will care a rap if things do happen in a rather casual and haphazard fashion so long as they happen interestingly and in a manner to convey the essential if not the surface truth of life. And I doubt if the present season will reveal another play as unfailingly interesting and at the same time as truthful in the essential details of character as this one.

No adequate notion of its charm can be gathered from a summary of plot. It is in the characterization that the superb quality of the work is seen. Only in the pages of Dickens will you find a more delicate and artistic blending of humor and pathos than is displayed in the delineation of the two chief characters. Potash and Perlmutter are members of a Hebrew firm engaged in the cloak and suit trade. They possess all the unlovely characteristics popularly ascribed to their race and class, and the author has not sought to blind us to this fact. But he does not stop there. Beneath the cupidity that has been fostered by a life-long struggle against poverty, he shows us the genuine human quality of the two men. And what is more to the point, he makes us believe in the essential truth of his analysis. A universally well cast company makes a living, breathing thing of the author's beliefs.

Photograph by Bassano, Ltd., London

Fanny Ward opens her season with an adaptation of a French farce called "Madame President"

"THE SILVER WEDDING"

IN "The Silver Wedding," Mr. Edward Locke has attempted a most difficult dramatic feat—writing a play without a story. We need not be surprised, therefore, that he has failed. The task is not an impossible one, as Mr. Graham Moffatt and others have proved recently, and if Mr. Locke is bent on writing this sort of play he need not despair, but he must change his method slightly if he wishes to succeed.

Where he fails in "The Silver Wedding" is in supposing that if he shows us a potentially likable character enveloped in an atmosphere of homely charm we will like him in spite of what he does during the two hours' traffic of the stage. But he forgets that we lose patience even with a jolly Dutchman when the latter sulks like a spoiled child through three whole acts, all because he thinks his prospective son-in-law has called him a "pig-headed old Dutchman." The audience bore his sulking with remarkable patience because it was perfectly obvious from the first that the author was responsible for his bad temper. After the first fit of resentment had passed a blind man could see that Ludwig Koehler, the fat, good-natured Dutchman of the piece, was dying to forgive his son-in-law and hug his daughter and everybody else in sight. But if he had been allowed to do this there would have been no excuse for the second and third acts. So the merciless author keeps him in an evil temper throughout his daughter's wedding and, for a whole year afterward, never once allowing him to give way to the natural kindliness of his nature till the final curtain is ready to fall. He would have been a capital fellow if he had not been suffering from malicious psychic control.

"THE LURE"

IF "The Silver Wedding" suffers from lack of plot, "The Lure," Mr. George Scarborough's play dealing with the white slave traffic, goes to the other extreme. But from the point of view of the public and the manager this will hardly be counted a fault. And I have no quarrel with Mr. Scarborough for placing the chief emphasis on his story. The first business of the dramatist always is to catch and hold the attention of his audience, and nothing does this so surely as a tense and gripping story. Mr. Scarborough's play contains such a story, and its success from the box-office point of view seems assured.

But in a play that assumes to deal with an important social problem in a vital way we have the right to demand more than this. It is not enough that we be interested, our interest should be justified by a better understanding of the phase of life with which the play deals. Judged by such a standard "The Lure" is not a good play because it tells us nothing and leads nowhere. It opens in the conventional way with the deserving heroine driven into the hands of the villains through poverty, and the final curtain falls as usual with the villains in the clutches of the law and the heroine in the arms of the hero. This is as it should be provided the intervening events are related truthfully and lead logically to such a conclusion. But the author has preferred to write a play of the type of "Within the Law" rather than a careful study of life. Of course, this is one way of treating a "problem play"—and perhaps the one that comes closest to being a dramatic treatment. The other extreme is "Damaged Goods." Neither method approaches perfection according to dramatic standards. Rather would an annealing of the two—the melodramatic, twisting realities to fit into an ideal dramatic form, and the purely dogmatic, which has no dramatic form, but bluntly and in a logical rather than a dramatic sequence presents the facts—be the most effective method.

Technically the thing is bad, crude, and fails in conveying that prime essential of a serious play—a sense of inevitability. Quite obviously things would have happened otherwise. Such realities would have proved too crushing for the people who moved among them, would not have been so lightly waved aside for the unconvincing "happy ending." As a play of the "Within the Law" sort we have no fault to find with it; it is its pretension to drama of a more serious sort to which the critic must object.

Photograph by Moffett Studio

"When Dreams Come True" introduces a new and personable hero, Joseph Santley, who is cleverly aided and abetted by Marie Flynn

Inconsistency the Parisienne makes a virtue and a charm. Note her high-heeled cothurns and her flimsy, lace tunic for the beach

Showing the hanging panel, fringed and beaded, which is an important feature of many smart costumes at Deauville

Madame Jean Stern, née de Rothschild, on the right, greeting a friend who is wearing one of the new sports coats

At Deauville suits and coats "assume a virtue though they have it not" — a sportiness which has no foundation in use

Two women on the same day, or even one woman on the same day, will wear the filmiest of dresses, and the heaviest of sports costumes

CHIFFON DRESSES FOR THE BEACH, HIGH-HEELED COTHURNS FOR THE SAND, WALKING STICKS THOUGH NO ONE REALLY WALKS, SPORTS SUITS FOR WHICH THERE ARE NO SPORTS —SUCH ARE THE CHARMING INCONSISTENCIES ASSUMED AT DEAUVILLE

Not a mondaine at Deauville but possesses a heavy coat of bright-colored "velours de laine" or ratine which she wears with a white skirt

Not yet has the pretty custom of hand-kissing been abandoned in Europe. M. Miguel Yturbe, the famous polo player, paying this courtesy to Mme. Hart, an American. At the right sit the comtesse de Hautpoul and the comte de Beauregard

Though it is so cold that Monsieur wears bathrobe and ulster over his bathing suit, Madame goes airily in a pink taffeta dress, one of the notable frocks of the season

The notable Mlle. Forzan strolling with her greyhound in the rue Gontaut-Biron opposite the Hotel Normandy. Her walk and her pose are models for all Deauville

VOGUE'S PATTERN SERVICE

Advanced Winter Models

Nos. 2369/18-2370/18

One of the attractive new peplum waists with a simply draped skirt

ALTHOUGH it is still early in the season, some advanced modes of the autumn are shown here. Every cable and letter brings news of the tunic in various forms and of the new lines which drapery is taking. Even the winter waist modes are showing the transparent vests; and the open necks, in the majority of cases, are finished by a frill, or plaiting of lace or tulle. The wide girdle, frequently tied in a soft bow in the front, is as simple to follow as it is attractive. The waistcoat is a delightful conceit of masculine styles which has acquired femininity and charm in its most recent adaptations by fashion. All these features, and more, are well shown in the patterns on this page. Nos. 2369/18-2370/18 show, not only the coat-like waist, but a well-draped skirt cut in but one piece. The entire pattern, in fact, is very simply constructed. Nos. 2371-18-2372/18 combine the smartest as well as the prettiest innovations of the season, and the model is invariably becoming; the waistcoat, open neck, and slightly full tunic are essentially new. Other variations of the tunic are expressed in Nos. 2362/18-2363/18, 2358/18-2359/18.

Those who do not find the tunic becoming will like the straight lines of Nos. 2228-18-2229/18, or the softly broken ones of Nos. 2266/18-2267/18, while drapery in a simple, perhaps its most effective form, is shown in Nos. 2322/18-2323/18.

Any of these gowns could be made equally well of velvet, woolen stuff, or Canton crêpe, varying with the requirements of individual use. An excellent, light-weight woolen which looks smart and wears fairly well is silk-and-wool faille. This may be used for gowns, or, if found too heavy, a poplin will answer nicely.

Patterns for the designs shown on this page are priced 50 cents for waist or skirt. Sizes 34 to 40 inches bust measure, 22 to 28 inches waist measure. Order from The Vogue Pattern Service, 443 Fourth Avenue, corner 30th Street, New York

Nos. 2371/18-2372/18

The waistcoat and full, shaped tunic are advanced winter modes

Nos. 2322/18-2323/18

Nos. 2356/18-2357/18

Nos. 2362/18-2363/18

Nos. 2358/18-2359/18

Nos. 2228/18-2229/18

No. 2266/18-2267/18

No. 2354/18
6 to 12 years

No. 2069/18
6 to 12 years

No. 2355/18
6 to 12 years

No. 2180/18
4 to 10 years

No. /2185-18
6 to 10 years

No. 2073/18
2 to 6 years

PATTERNS FOR SERVICEABLE SCHOOL FROCKS FOR LITTLE CHILDREN—COTTON, BEDFORD CORD, LINEN, AND SERGE ARE DURABLE MATERIALS

No. 2139/18
6 to 12 years

BELOW ARE SHOWN SIX MODISH BUT SIMPLE PATTERNS SUITABLE FOR THE WINTER OUTFITTING OF THE GIRL GOING TO BOARDING-SCHOOL

No. 2245/18
14 to 18 years

Nos. 2346/18-2347/18
14 to 18 years

Nos. 2350/18-2351/18
14 to 18 years

Nos. 2348/18-2349/18
14 to 18 years

No. 2021/18
14 to 18 years

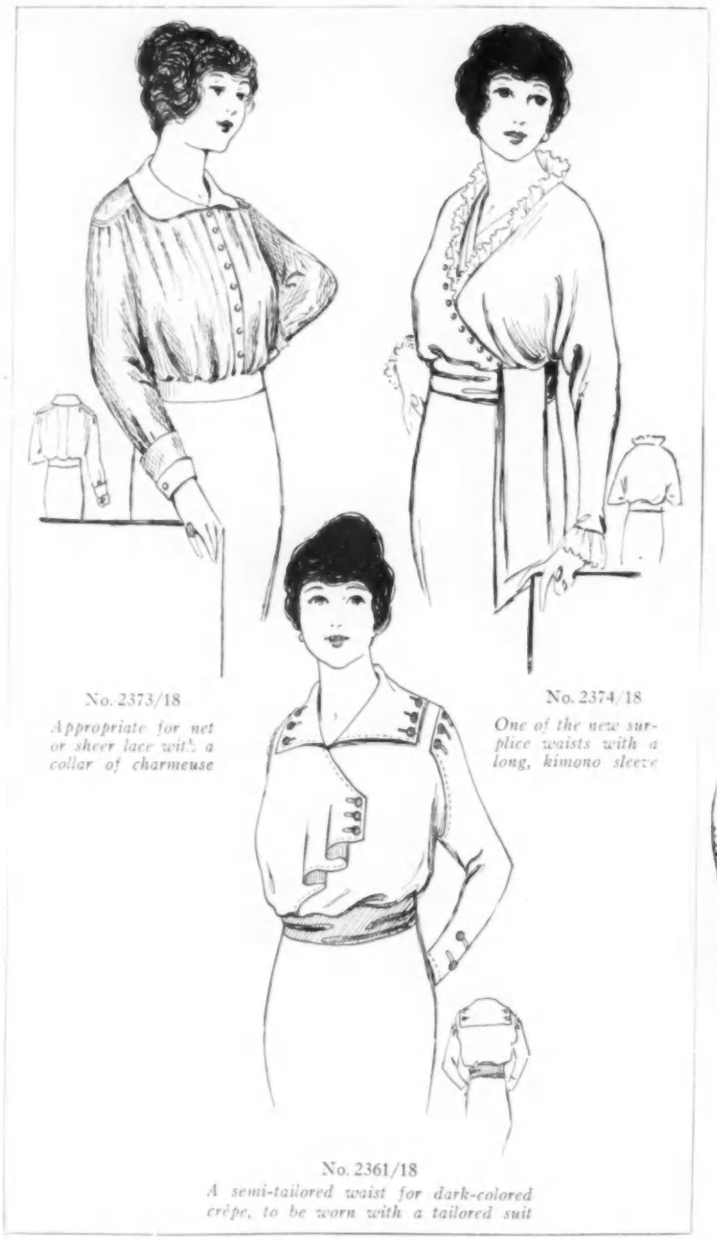
Nos. 2344/18-2345/18
14 to 18 years

The patterns for the children's designs on this page are priced 50 cents each. The six lower patterns are 50 cents each for waist, coat, or skirt, except No. 2021/18, which is 50 cents for entire dress. Order from The Vogue Pattern Service, 443 Fourth Ave., near 30th St., New York

PATTERNS *for* NEW BLOUSES *in* CHIFFON, CRÊPE, *or* TUB SILK

BLOUSES are especially interesting this season as they are not only being made in colors harmonizing with the skirt, but of white chiffon and net trimmed with charmeuse or with fur. The first waist, illustrated on the left, is a new model which would be especially pretty of allover Malines lace, or of net with simple, turnover collar and cuffs of white charmeuse. The buttons may be of crystal or of the charming Dresden type. No. 2374/18 is a particularly new model as it shows the loose cut under the arms, and the long, tight, kimono sleeve. The transparent vest of tulle is edged by a narrow frill of tulle. The third waist, No. 2361/18, is suitable for crêpe or tub silk.

Patterns for the waists shown on this page are priced 50 cents each. Sizes 34 to 40 inches bust measure. Order from The Vogue Pattern Service, 443 Fourth Avenue, corner of 30th Street, New York City.



No. 2373/18

Appropriate for net or sheer lace with a collar of charmeuse

No. 2374/18

One of the new surplice waists with a long, kimono sleeve

No. 2361/18

A semi-tailored waist for dark-colored crêpe, to be worn with a tailored suit

No. 2282/18 No. 2341/18 No. 1915/18

Practical waists for tub silk or light-weight woolen materials for winter wear

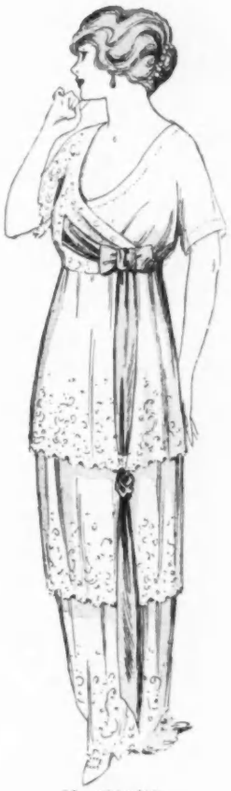
No. 2036/18 No. 2005/18 No. 2132/18 No. 1913/18 No. 2200/18

PATTERNS *for* DRAPED EVENING GOWNS *and* WRAPS

No. 2101/18 No. 2310/18

Evening gown and wrap for the winter season which may be made of brocaded and plain materials

The Intricacies of Drapery May Be Achieved Without Difficulty With Vogue Patterns



No. 1764/18

A three-tiered skirt is a feature of the new dinner gown. Chantilly lace or net may be used for it

No. 2230/18 No. 2319/18

Stuffs, such as chiffon, tulle, and net, are combined this season with fur for evening wear

EVENING gowns never were lovelier. In addition to the drapery, which has been so much in evidence for the past year, now come the most delightful tunics and flounces. Indeed, the flounced skirt, such as is shown in No. 1764/18, is a favorite model just now. Sometimes the flounces are of lace, or the upper one of lace, and the lower ones of net, in which case the waist shows a combination of the two materials. For dancing-frocks, nothing is so pretty, and now Lierre, Malines, and Chantilly laces are used in place of the shadow weaves of last season.

The tunic is happily shown in Nos. 2304/18-2305/18. In this model, the top is in transparent Malines lace, with the skirt of charmeuse, trimmed by a lace tunic. This in black and white would be very smart and distinctly serviceable, as it is the bottoms of evening dresses which first show wear.

Two pretty examples of the draped mode are No. 2230/18 and Nos. 2308/18-2309/18. The former has the transparent top and underskirt of net with an overdress of brocaded charmeuse. It is in models of this sort that a splendid bit of color may be used. The bright flame colors and orange shades come in wonderful brocades, and can be worn this way when they would be unbecoming for an entire gown. For the softer, clinging materials Nos. 2308/18-2309/18 is eminently suitable, and in a style particularly suited to slender figures. With it, Malines lace, for variety's sake, would be prettiest, with the girdle of charmeuse in a vivid color. Wraps this season, although shown in brocades, are newer when of plush, or the finely ribbed velours or velvet. All kinds of furs are being used for collars and cuffs; the newest idea is to tack the whole animal skin to the wrap.

Nos. 2304/18-2305/18 No. 2209/18

A gown of charmeuse and lace which shows the new tunic, and a wrap of brocade and fur

Patterns for the designs shown on this page cost 50 cents each for waist or skirt, except Nos. 2230-18 and 2101/18, which are $1 each for the complete costume. The wraps Nos. 2310/18, 2209/18, and 2319/18, are $1 each. Sizes 34 to 40 inches bust measure, 22 to 28 inches waist measure. Order from The Vogue Pattern Service, 443 Fourth Ave., near 30th St., New York

No. 2040/18 Nos. 2308/18-2309/18

The transparent top is still used for evening wear; a gown suitable for crêpe and lace

ADVANCED WINTER PATTERNS *for the* SCHOOLGIRL

Practical School Dresses, Suits, Afternoon and Party Gowns, Cut on Simple Lines Suitable for Growing Girls

Nos. 2230/18-2240/18

No. 2190/18

No. 2020/18

No. 2223/18

No. 2377/18

Patterns for the designs on this page are 50 cents each for waist or skirt except Nos. 2249/18, 2146/18, and 2377/18, which are 50 cents for complete costume. Sizes 14 to 18 years except Nos. 2249/18, 2146/18, and 2377/18, which are 12 to 16 years. Order from The Vogue Pattern Service, 443 Fourth Ave., New York

No. 2084/18

An afternoon dress of flowered and plain Canton crêpe

No. 2097/18

Duvetyn would be a smart material for this winter model

No. 1933/18

Serge would be most serviceable for this school dress

No. 2249/18 No. 2146/18

A practical suit, and a plain dress for school wear

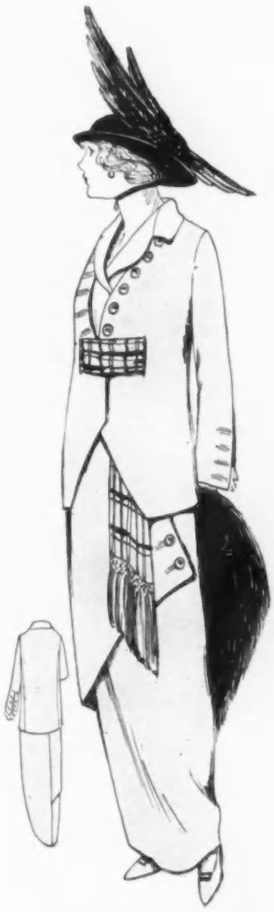
Nos. 2364/18-2365/18

An excellent winter model for a tailored suit showing a waistcoat, the use of fur, and the slightly draped skirt which is practical for walking

Nos. 2269/18-2270/18 No. 2210/18

New Patterns for Winter Suits and for Coats Which are Simple to Cut and to Make

Patterns for the designs shown on this page are priced 50 cents each for coat or skirt, except Nos. 2368/18 and 2225/18, which are $1 each for the complete garment. The sizes are 34 to 40 inches bust measure, 22 to 28 inches waist measure. Order from The Vogue Pattern Service, 443 Fourth Ave., New York



Nos. 2366/18-2367/18

The shallow vest, sash arrangement, and one-sided tunic are distinctive features of this tailored suit. Duvetyn would be an appropriate material to use

No. 2201/18 No. 2119/18

Duvetyn or "velours de laine" would be excellent for both these tailored suits

No. 2368/18

No. 2225/18 Nos. 2272/18-2273/18

A motor coat which fastens to the throat and a suit with a vest of unusual cut

NEW PATTERNS *for* WELL-CUT LINGERIE

New Designs for a Straight Petticoat, Brassières, and an Attractive Camisole

No. 2375/18

A really delightful petticoat which is laced on the sides to knee depth, and opened at the ankle to give freedom for dancing

No. 2221/18

No. 1691/18

No. 2217/18

No. 2219/18

The brassières shown above are in two distinct styles; the first has the slight fulness held by groups of fine tucks at the waist, while the second has a seam over the bust which gives added shaping

No. 2376/18

An attractive little camisole to wear with evening dresses; it may be made of tulle and Valenciennes lace, and strapped on the shoulders with ribbon

Patterns for the designs shown on this page are 50 cents each, except Nos. 2088/18, 1814/18, and 2343/18, which are $1 each. Sizes 34 to 40 inches bust measure, and 22 to 28 inches waist measure. Order from The Vogue Pattern Service, 443 Fourth Avenue, near 30th Street, New York

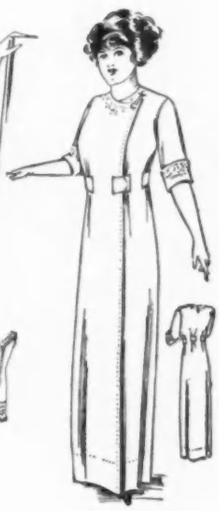
No. 2088/18

No. 2260/18

No. 2218/18

No. 1666/18

No. 2263/18



No. 1814/18

No. 2343/18

A group of three combinations which are exceptionally good in cut. No. 1666/18 shows the slimly cut chemise and circular drawers. The patterns are 50 cents each

Miss Emma Mandell just clearing the bars on one of the several horses entered by her father, Mr. George Snell Mandell

Miss Eleanor Carter talking to Miss Hilda Rice, whose father, Mr. Charles G. Rice, had several prize-winning entries

Mrs. Alexander Henry Higginson, whose husband, the master of the Middlesex pack, was one of the judges

BOSTON SOCIETY GIVES A CHARITY HORSE SHOW SMALL IN ENTRIES BUT LARGE IN RETURNS

ON GYMKHANA DAY DURING POLO WEEK AT NARRAGANSETT PIER, WOMEN PROVED THEMSELVES WORTHY OPPONENTS ON HORSEBACK

Miss Alex Dolan, the daughter of Mr. Clarence W. Dolan, of Rosemont, Pa.

Miss Marion Hollins, ardent polo player, in an egg-and-spoon race

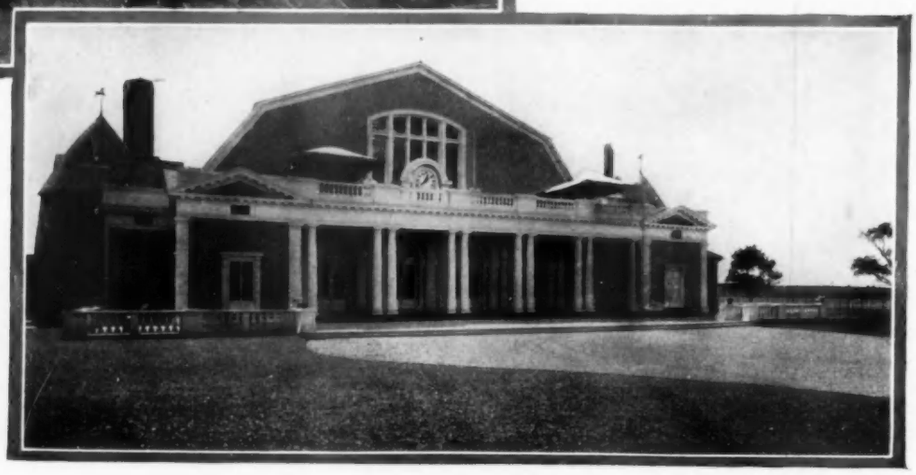
Miss Helen and Master Thomas Hitchcock are worthy of their sports-loving mother, Mrs. Thomas Hitchcock

Miss Emily Randolph and Miss Helen Dolan, Philadelphians both, in a hand-in-hand race

Roomy and old-fashioned, with its many windows open to the sun, "Oakland Farm" makes a most charming summer home

The trophy room, with its wealth of cups and its cabinet full of ribbons, bears witness to the sporting proclivities of its owner

In the ring of this great stable horse shows have been held and splendid horses trained to bring victory to Mr. Alfred Vanderbilt



MR. ALFRED VANDERBILT'S HOME AT NEWPORT AND THE STABLES WHERE HIS FAMOUS STUD OF HORSES IS LODGED

Bernard here strives for nothing astonishing but merely, by deft little touches here and there, to impart a certain individuality to a typical autumn suit—the deep slope of the belt, the gathered cuff and yoke, the high, roll collar, and the floating skirt panel. His medium is the new duvetyn in a soft shade of purple, touched to brightness by gold embroidery on the collar, and a dash of gold in the ornamental buttons

For the mature woman who can stand or who needs, as the case may be, a certain amount of elaborateness, this Rondeau model in black ottoman silk would be extremely attractive. Over a skirt slightly panniered into a narrow lower section fall long coat-tails, turned back like the Continental swallow-tail, and faced with blue silk embroidery. Fitch fur and, on the yoke, a third panel of embroidery complete the elaboration

For many seasons the suit has held out against the loose, kimono lines that have so long claimed the dress and separate coat, but this autumn this last stronghold of the fitted sleeve is giving way, and the kimono is coming in on a high tide of favor. The long peplum on the coat of this black velvet suit, collared and vested in broadtail cloth, a marvelous imitation of the fur, forms the modish third tier to the skirt

THE SUIT, WHICH HAS HELD OUT AGAINST THE LOOSE, KIMONO LINE WHICH LONG SINCE CLAIMED DRESS AND SEPARATE COAT, AT LAST YIELDS TO THE IRRESISTIBLE TREND OF FASHION

MODELS FROM BONWIT, TELLER & CO.

A JUVENILE HARVEST PARTY

From Field and Garden and Barnyard Come the Inspirations for this Autumn Merrymaking in the Country

IN the early autumn, when country houses are still open and the air is not too crisp for entertainments out-of-doors, a jolly and seasonable party for the younger generation is a harvest frolic, which should be held from four until seven, with supper served at six. The material from which to draw one's inspirations is unlimited, so that the idea can be carried out to the smallest detail.

The invitations, written on corn husks, may request the children to wear fancy dress. This means that the girls come as milkmaids in gingham dresses of ankle length, with small white aprons and white caps, each carrying a little wooden pail, or a three-legged milking stool. The boys come as farmers, in blue overalls, white shirts, and large, straw, farmer hats, and carrying small, wooden hay rakes. If, however, fancy dress seems too much trouble for the small guests, the entertainment may be given quite as successfully without it.

THE GAMES TO PLAY

When the children have arrived, and been greeted by the small host or hostess and the mother, various games are played. To get the children into the spirit of the occasion, the party might open with an old-fashioned Virginia reel on the lawn. The kind of game depends much upon the size of the country place. If it is large, with a suitable lawn, such outdoor games as ring toss, bean bag, lawn bowls, and croquet are best. If the party is confined to the house, they may play such games as pinning a rose on a bush, blindfolded, filling a small glass jar with beans and guessing the number of its contents, or guessing the weight of a big melon. Prizes are given for the best guess in each game. Of course, the games must be regulated by the ages of the children; if they are over ten they would, in all probability, rather dance than play games.

If possible, the supper should be served on the piazza, which should be decorated with stacks of corn, wheat, or oats, vegetables of various kinds, and common garden flowers, such as asters, sunflowers, and dahlias. Whether the guests should be seated at one large table or several smaller ones, depends upon how many children there are; if over twenty, small tables are best. But whichever are used, the decorations are the same. In the center of each table is placed a Jack Horner pie, like the one illustrated in the middle of the page; this is filled with small gifts suitable to the ages of the children. Around the pie are arranged garden flowers, real fruits, and the snappers, and at each place is a clever facsimile vegetable made of wax and filled with small peppermints or other simple candies.

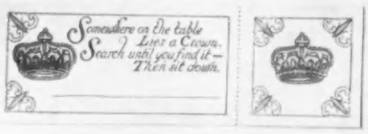
Doll wands, brunette and blonde, as souvenirs of a happy time

A rooster and a hen guard the collection of hidden gifts

A harvest-party snapper

Cleverly made wax facsimiles of vegetables

The vegetable favors are filled with candies



SUPPER IS SERVED

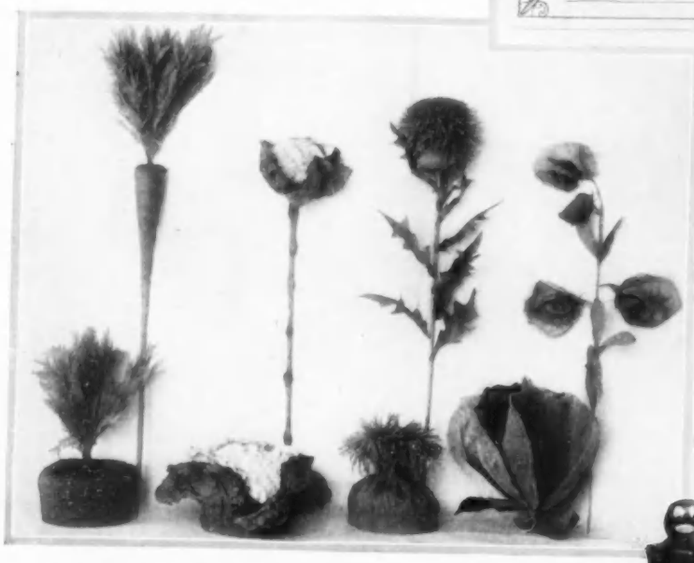
When supper is announced, the children are all assembled in the hall, the drawing-room, or on the lawn. The girls are presented with flower wands and caps, and the boys with vegetable wands and caps, such as are shown at the bottom of the page. Other souvenirs or prizes are the doll wands and the jointed goblin-man, which make their separate appeals, the former to the girls, the latter to the boys. Each child is given the end of the place-card on which is written his or her name, and a catchy little verse. For example, the card illustrated here in the middle of the page has two crowns upon it. The part given to the child had written on it this verse:

Somewhere on the table
Lies a crown.
Search until you find it—
Then sit down.

The child walks about the table until he finds a little card with a corresponding picture, then takes his seat.

An appropriate menu would be: chicken gumbo in cups, and finger rolls, breasts of chicken, sliced Virginia ham, lettuce sandwiches, potatoes stewed in cream, cocoa and milk, tomato jelly served on hearts of lettuce, vanilla and chocolate ice-cream, and sponge cake.

It will be noticed that this simple menu has not been specially chosen because of its appropriateness to a harvest party, but rather to suit the needs of the small guests.



At the announcement of supper the children are given wands with matching caps—vegetables for the boys and flowers for the girls

A jointed goblin-man will find great favor with the small boy

The card above offers an amusing way to find one's place at the table

Lilies, sweet peas, morning-glories, these are some of the flowers the girls may impersonate by donning a cap and carrying a wand

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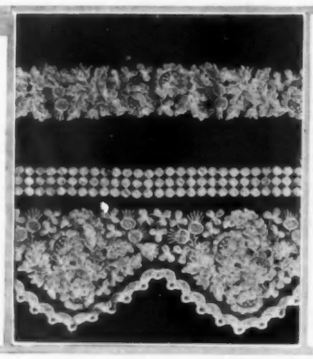
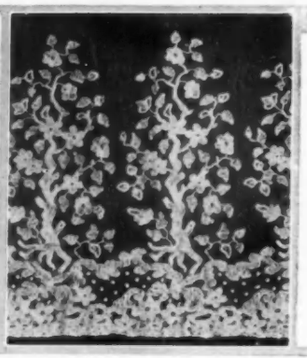


A heavy, white design of flowers, dots, and foliage is thrown into high relief on an écru, hempen mesh



In three widths with insertion to match is a Milanese lace, meshed in écru and flowered in white

MODERN ITALIAN LACES

REAL lace is such a luxury that the average shopper has come to think of it as belonging to museums or to the treasure-chests of rich collectors. Since there is so much real ground for this belief, it is interesting, indeed, to find that through the efforts of modern manufacturers one can now be bedight with the loveliest of laces which faithfully follow the patterns of the hand-made laces, and yet may be purchased for much less than a king's ransom; also they may be worn without the distressful feeling that some human being was deprived of eyesight in their making.

Italian laces lead all the rest, and of these, the Milanese is the most favored. The threads are fairly cobwebby in their fineness, and the designs are faithfully copied from the choicest of museum pieces. Whole gowns are now fashioned of Milanese lace, and often a blouse is evolved from a width of lace.

On a net background is a shimmering pattern of rhinestones, cut jet, and crystal beads

The finest of net lace interspersed with beads was found on mummies at Thebes, and from this and the laces which decorated the vestments of the Greek clergy comes the inspiration for many of the patterns manufactured to-day. Copies of such laces are used in profusion now on gowns and on wraps as well, and on hats and boudoir or evening head-dresses.

Silver and gold laces of all descriptions are used in charming combination with fur. Since brilliantly colored furs have come into fashion even a cheap quality of fur, well dyed, will serve the purpose of a trimming if artfully embellished with lace.

Through the fine-meshed background of a Milanese flouncing are woven festoons

Medallions round and square are thrown into relief in a conventional pattern on net

Laces on this page from B. Altman & Co.

Smart Tailor-mades for Women

New and Distinctive Models at Gimbels

C and CC—Adaptation of a Poiret Model, $52.50 *and* $77.50. In Chiffon Broadcloth or Velours de Laine—seal brown, Russian green, Laborde blue or black—trimmed with black raccoon and black satin sash, $52.50. In black Silk Plush, trimmed with ermine and black satin, $77.50. Other colors if desired.

A and AA—Copy of a Bechoff-David Model, $65. In Duvetyn (Pigskin color and Russian green) trimmed with self-covered buttons and black satin—latter is used as inlays at top of pockets, for upper collar and cravat. Skirt has yoke effect in front (depth of coat) to which the drapery is attached.

B—Cheviot Suit, with two skirts, $35. Plain color coat, bound with black silk braid—also one skirt of same material. Other skirt is of Scotch plaid to match waistcoat—the latter gives the effect of a sleeveless waist, as it is entirely of plaid. Navy, green, brown and black.

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Gown of moiré with white moiré vest and standing ruche of pleated chiffon. A soft fold of net edges top of vest, and jet buttons give a charming finish. In all popular shades. **Introductory price, $21.75.**

Charming costume of box pleated chiffon with hemstitched cuffs and collar of white chiffon with embroidered scallops. Girdle and bow of satin, jewel buttons. Can be had in all the popular shades. **Introductory price, $14.75.**

Maurice announces the opening of his new Department for Gowns. Both simple and elaborate models are included, ranging from $12 to $200. *On every purchase you will save from one-third to one-half regular store prices.* Call and inspect these models or send for new Catalogue.

Lace collar and yoke of Baby Irish with dainty rose design in heavy relief. **Special value at $2.95.**

Collar and cuff set of fine Irish lace with heavily embroidered flowers and leaves. **Special value at $3.50.**

A SEA-FARING CITY

(Continued from page 33)

room, which is banked with the traditional flowers and palms, and scattered with many small tables under pink-shaded, electric lights. The scarlet Hungarian coats of the Ritz orchestra added brilliancy to the color scheme.

Not all of the diners were in the Ritz, however, for the seductive grill-room held its share of those who cared not for the music, cared not for the fine feathers, nor for the new fashion in skirts, but who, two by two, ate their dinner and watched the ocean. Two decks below, in the storied dining-rooms run by the ship, dined five hundred other people; here also the scene was very gay, and the hanging balconies, filled with people who sat at small tables, gave a foreign atmosphere that was most attractive. Truly the old days have passed when there were racks on the tables, and clam broth was served in the berths.

SEA-GOING CLOTHES

Gone with those days is the habit of wearing shabby clothes on the trip across the Atlantic. Such attire would have been unpleasantly conspicuous on the *Imperator*. The sea-going clothes were fashionably cut, and both men and women were as well turned out from nine in the morning until twelve at night as though they were leading an orderly, convention-abiding landsman's life. Not until we approached the English coast did anyone need a top coat, for the weather was balmy. In the daytime the men wore white flannel trousers, white tennis shoes, colored silk hose, and the loose, sack coats of the seaside. Many of the women wore white or colored linen frocks with wide, black satin sashes, small, straw hats, white shoes, and gay stockings.

Many black satin frocks and coat suits with blouses of fine, white batiste were worn with white silk stockings and black patent leather pumps. With these, black or white turbans with ribbon trimming were usually worn, and there was a remarkable absence of veils. The flat coiffure and the hat which covers the head practically dispense with veils.

In the evening the men wore dinner jackets and gray silk vests instead of the formal swallow-tail, but the women wore—what they chose. Some of them adopted the French fashion of a semi-décolleté dinner gown with a smart hat; others kept to the English and American fashion of an uncovered head to match an uncovered neck. Some of the women were overdressed; they wore too many jewels and their gowns were a trifle more gorgeous than is usual on shipboard, but it may be that the *Imperator* will set a new style in dressing, as it has in luxury, and that what we once considered bad taste will hereafter be good taste. Argued out according to logic, there is no reason why women should not dress as sumptuously as they choose in such a superb environment. We have gained our ideas of how to dress at sea from the conditions which formerly existed on board ship. These conditions have changed, and now should a woman wear shabby and old-fashioned clothes in the splendid salons of a modern liner, she will surely create a conspicuous contrast between herself and her setting.

LUXURY OF LIVING

So closely the life on board followed the paths of luxury that no one—save the early riser who boasts in loud tones that he sees the sun rise every morning—thought of making an appearance at breakfast. Coffee and rolls were sent to the rooms at the touch of a bell, and as there seemed to be more baths than staterooms on the ship, everyone was amply provided for whether they wished to patronize the Pompeiian swimming-pool or not.

THE MORNING SWIM

At twelve the women who liked to swim, and there were plenty of them, took the elevators down to the depths of the ocean, and stepped out into a black-and-white marble bath, over fifty feet long and filled with green sea water which, as best it might, imitated the motion of the ocean. Here the women put on the Continental bathing suit which is usurping all others, and which consists of short, tight knickers and a shirt of blue jersey. There were two professionals to teach the novices how to swim, and a wide lounging-place fitted with marble Pompeiian benches for the observers.

MID-DAY LUNCH PARTIES

After the swim there was luncheon, usually preceded by an appetizer in the smoking-room or the grill. There were four restaurants from which to choose, and parties were made up and invitations sent exactly as though one were on shore. After luncheon there was always auction in the salon, and all kinds of amusements on deck. The boat deck, which on the *Imperator* is so far above the water that one has a weird feeling of being suspended between sky and sea, was the favorite rendezvous for the sunset hour. After dinner, which usually lasted until ten o'clock, there was dancing in the ballroom, and always a trip to the smoking-room to see how the pool was going.

DANCING AND DANCING-FROCKS

Usually it is quite difficult to get many people to dance on board ship, but because of the new enthusiasm for the one-step and the tango the ballroom of the *Imperator* was crowded every night. Everyone went in for it—the young and the old, the novice and the expert, the socially important and the socially unknown, the celebrities and the bashful youths. Those who did not dance stood or sat in close rows around the room and against the windows, and not until midnight struck was there an empty floor or a deserted seat. On the first night the music was very poor for the one-step and the tango; probably the German band had no idea of what was expected of it in the way of ragtime and Argentine dance music; but on the second night, after every American girl on board had plead with genial Commodore Hans Ruser for different music, some new musicians took their places and "The Robert E. Lee" and "Très Moutarde" swung out from the fiddles delightfully.

The dancing costumes were exceedingly attractive. They combined all that was new and brilliant in midsummer fashions. There was one young German baroness who was, without doubt, "the belle of the ship," who always dined with the Commodore, and who dressed in a white taffeta shepherdess frock with a huge, white shepherdess hat. She carried a white, ivory crook tied with pink satin ribbon. There was another conspicuous passenger whom we called the Rhinegold maiden, because she imitated Mrs. Vernon Castle as gracefully as she could, and with as few clothes as it was possible for her to appear in. Her favorite costume was a water-green tulle slashed at the side and outlined with silver sequins; this she wore with green slippers and stockings.

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Exclusive Styles at Moderate Prices

E 10—Misses' Dress of Navy serge; smart, well-tailored model, with long sleeves. Embroidered batiste collar and cuffs. Satin girdle and buttons.

Colors: Navy, brown and black.

Sizes: 14 to 18 years.

Price, $11.50

E 11—Girls' Sport Coat of wool check, yoke lined. Extra wide belt. May be worn open or closed at neck.

Colors: Blue and black, brown and black, and black and white.

Sizes, 8 to 16 years. **Price, $9.75**

E 12—Girls' Velveteen Hat, with striped facing, tam crown, brim caught up at back with quill. Colors: Navy, brown or black. **Price, $3.75**

E 14—Misses' Sport Coat of blue and black, or brown wool plaid. Three-quarter length, with large patch pockets. Wide belt finished at side with straps. Soft rolled collar may be worn open or closed at neck.

Sizes, 14 to 18 years.

Price, $16.50

E 15—Misses' Soft Velvet Hat; tam crown, trimmed with silk cord and tassels.

Colors: Navy, brown or black.

Price, $12.75

E 16—Girls' Russian dress of navy "men's wear" serge; front of dress prettily hand-embroidered. Wide belt of self material.

Sizes, 3½ to 10 years.

Price, $10.50

E 17—Girls' Dress of wool plaid and cloth combination; long-waisted model. Collar and cuffs hand-embroidered. Wide girdle.

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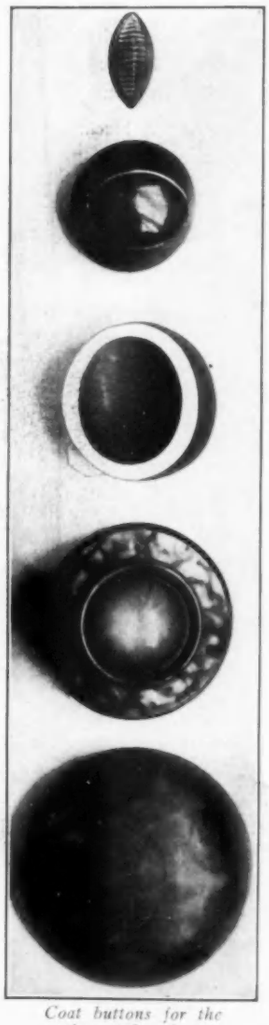
BUTTONS: THEIR COLOR *and* KIND

EVEN the buttons tell their stories of the brilliant bits of color to be used on all autumn clothes. In some instances, to the buttons alone will be given the honor of the accenting note, for many neutral-toned cloths are to be employed in the making of the wardrobe. To what extent Poiret influences fashion is observed even in the little apple buttons with their rosy cheeks and black centers, and the diminutive red tomato with its green stem. Many such buttons are used on vests. Another style, hand-painted in red, blue, green, and yellow, and separated by heavy black lines, is patterned after the silks that come from Martine's, Poiret's house-decoration shop. Next to this button, shown at the top of the page, are other charming designs. Block printing has been resorted to in the first, which shows an iridescent pale rose and green flower on an ivory white ball. The next is of white china with red and green apples, blue plums, and green foliage, all hand-painted in pure color. Square is the fourth button, with a soft blue background on which is patterned red, yellow, and violet fruit with green leaves; another square button of larger dimensions, shown at the bottom of the page, is decorated in a conventional design in bright colors.



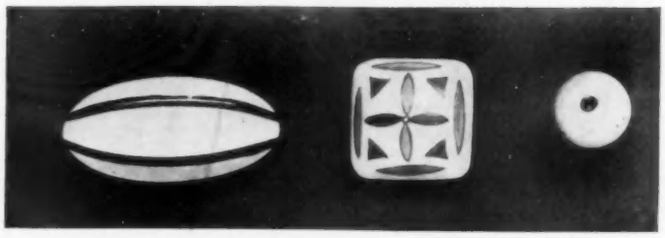
Coat buttons for the various styles of coats
Buttons from B. Altman & Co.

In the family of ovals are found the lower left-hand button, made of ivory-colored glass, strikingly lined with black, and the one at the top of the middle group, in which ribbed glass glows with iridescent blue and green tones.

Unusual in contour or coloring, or both, are the buttons shown just below. A black center rimmed with gold, and bordered with shaded green, wistaria, or blue, makes a lovely combination. A sunken center of black, ringed with white, characterizes the next button. Beauty would be added to a heavy wrap by the use of the fourth button from the top—an iridescent blue center with a mottled border of green, blue, and mother-of-pearl. The last of the quintette is a large coat button of celluloid that imitates tortoise-shell.

A word should be said of the jet button, for jet will be very much in evidence as the season advances, and cut steel also will be used. But when the waistcoat or the garment is of a brilliant color, buttons are best made of the same goods. Indeed, in suits especially, the buttons are inconspicuously covered with self-material.

But on the whole, buttons are used much less this year than last, and those that do appear serve the purely utilitarian purpose of fastening the gown or coat, or else of supplying a note of color.



An oval, a square, a sphere—such is the latitude of contour permitted in buttons

WHAT THEY READ

New Forms of Verse are Most Welcomed by Those Who Know and Love the Old—The New Poet Laureate of England

SOME lovers of letters profess a fear that we are to have a determined and persistent manifestation in poetry somewhat akin to the futurist movement in painting and the plastic arts. Indeed, there is such a manifestation pretty well under way, but it is hardly one that is likely to revolutionize the forms of English verse in so radical a fashion that those nurtured upon the great poetry of the past will be unable to grasp what the poets of the future have to convey. This is an age of inquiry, when all established things must suffer re-examination and a more or less destructive criticism. English poetry has gone through other such periods, but it remains in many respects what it always has been. It has never lost the charm of alliteration, which held so important a place in Anglo-Saxon verse. The sonnet has been a favorite form with English poets, great and small, for about three centuries. The noble blank-verse perfected in the time of Shakespeare, and made majestic by John Milton, is still with us, though few have mastered its finer and nobler harmonies in these latter days. All the old stanzas that the narrative poets have used are still favorites with the very newest poets. Even the formal rhymed couplet of the eighteenth century is revived at times, and is almost the recognized form for satirical verse. English odes are still written in irregular and richly varied meters such as Dryden used. Precisely the forms that fail to please now are those extravagant manifestations of dead-and-gone poets whom their contemporaries never recognized as great masters. Few poets now attempt the short lines of him who wrote more than three hundred years ago "The Tunninge of Elinor Rumminge." Interior rhymes and the like reappear sporadically but obtain no great vogue.

In the meantime, English poetry, thanks to the example of many poets, has gradually become more or less independent of its stricter conventions. Shakespeare wrote, in his late maturity, blank verse lines that he would not have dared to put into his early work, such lines as Marlowe, his exemplar of youthful days, would have rejected as hardly better than prose, and in thus ridding himself of a conventional strictness, he greatly furthered the suppleness of the iambic pentameter. The influence of Whitman upon English verse has been interesting and instructive. Direct imitators he has not had among his notable successors, but men have drawn courage from his example to defy convention. His baldest lines of mere prose, however, have not commended themselves to any considerable poet, while his nobler harmonies condemn imitators to despair. Henley's short, irregular lines would hardly have been possible but for the preparation of the way by Whitman's long, irregular lines, and Henley's favorite forms seem to be permanent in English verse.

Thus the history of English poetry seems to indicate the improbability that any mere extravagances of protest will make themselves permanent, will displace the long-tried and well-recognized meters. The men of protest, however, can do no real harm, and they may do great good. He that gives us a new and beautiful form of English verse, no matter how revolutionary, will do the world a signal service. No doubt Chaucer would have thought the resounding lines of Milton something less than poetry, though he could hardly have missed its music had it been properly fitted to the pronunciation and accentuation of fourteenth century English. On the other hand, we do not accept to-day as worthy of imitation the baldest of Wordsworth verse written in revolt against the stupid proprieties of the eighteenth century.

Photo by Lafayette, Ltd., London

Robert Bridges, Poet Laureate of England

No doubt men and women saturated with the great English poetry of the past five hundred years are apt to balk at new forms, but men and women with such a training will sooner or later accept such forms if they are not mere affectations. Meanwhile, the newer poets, who are choosing subjects from which many of their predecessors would have revolted, are employing forms as old as Chaucer, forms that have never for many years been neglected by the poets. We seem pretty definitely to have got rid of the notion that poetry must have a diction of its own; another tradition about as thoroughly discredited is that some subjects may be too homely for poetic treatment. What any genuine poet really feels and can convey to his audience, his proper audience will accept, and it will not balk at the form if the poet seems to be using his native and unaffected voice.

MYSELF AND I, by FANNY STEARNS DAVIS, embodies the verse published fugitively within the last eight years by the daughter of a New England minister, a young woman who has far more of the genuine poetic gift than falls to the lot of most persons nowadays, or in any day, issuing such volumes of rhyme. Miss Davis has more of genuine lyric power than most of our American poets, major or minor, and less of the sadness that has been the distinctive mark of a good many women poets. Thought she has, but thought suffused with feeling and presented to us in a sublimated form of itself. She

(*Continued on page 82*)

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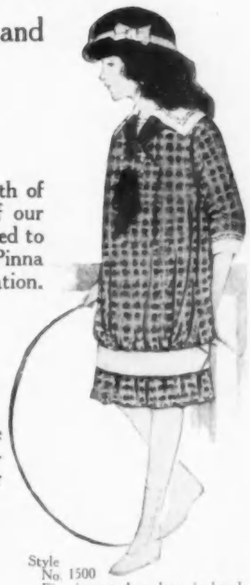

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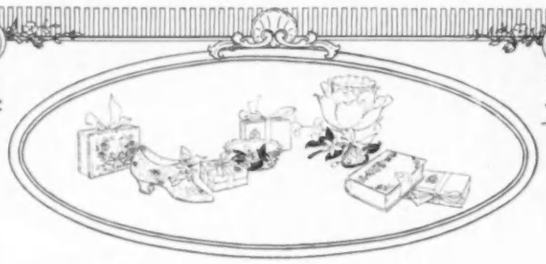

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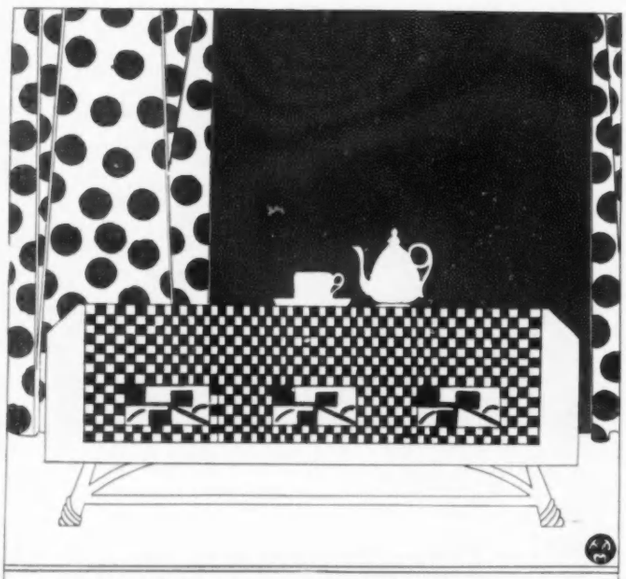

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Hand Blocked Table Covers from the Wiener Werkstaette—Hungarian Peasant Pottery.

You will be glad to have seen these things and an early visit is advised.

Joseph P. McHugh & Son, 9 W. 42d St

WHAT THEY READ

(*Continued from page* 81)

is awake to the joy of the earth, and the beauty of common, natural things, of everyday phenomena, yet sympathetic with her kind, and stirred with the awe and splendor of the great cosmic forces. There is no display of intense passion in these verses, there is no cheap sentimentality, no over-intensity to suggest simulated emotion. Few recent volumes of verse have so much solid gold, so little dross. The poem that gives title to the volume is one of the very best, one that gives the keynote to the whole collection, a delicious thing, with thought, emotion, and humor. One of the most truly lyric of the poems is that entitled "The Rebel," and another is "Day." Still another is entitled "Free," and there are half a dozen more marked by like quality. Lovely in spirit and expression is "The Glad Day." A fine union of thought and feeling shows in "Origins." There are excellent things in the longer group poems entitled "The Hermit on the Dunes," and "The Songs of Conn, the Fool." (New York: The Macmillan Company, $1 net.)

THE NEW LAUREATE

ROBERT BRIDGES, the new Poet Laureate of England, was born October 23, 1844. He comes of a distinguished English family. His father, John Bridges, inherited the estates of Walmer and Saint Nicholas Court, Isle of Thanet. A kinsman, the Rev. Thomas Edward Bridges, was president of Corpus Christi College, Oxford, from 1823 to 1843. The younger Bridges was educated at Eton and later at Oxford where he was noted for his scholarship, which did not prevent him from distinguishing himself as an oarsman and in the cricket field. He is also a most accomplished musician. After leaving the University, he spent a number of years in foreign travel, familiarizing himself to an unusual extent with life on the Continent and in the Far East. Like the poet Keats, he studied medicine; unlike Keats, however, he persisted in his studies and gained a distinguished place in his profession. He was for some years the casualty physician in St. Bartholomew's Hospital and an associate of the Children's Hospital in Great Ormonde Street, London. He retired from active practise in 1882; and in 1884, having married the daughter of Alfred Waterhouse, R. A., retired to his beautiful estate at Yattendon in Berkshire, since which time he has devoted himself exclusively to literature and particularly to poetry.

His published works include "Plays and Poems," "Essay on Milton's Prosody," "Critical Essay on Keats," "The Growth of Love," "Prometheus, the Firegiver," "Eros and Psyche," "Poetical Works of Robert Bridges," recently issued by the Oxford University Press, and eight plays, namely: "Nero" (in two parts), "Palicio," "Ulysses," "Christian Captives," "Achilles in Scyros," "Humours of the Court," "Feast of Bacchus" and "Demeter, a Masque." In addition to these, some of his best work has been privately printed for circulation among his personal friends and collectors of rare books. E. P. Dutton & Co. in their admirable series, "The Poets and the Poetry of the Nineteenth Century," have devoted one volume to "Robert Bridges and Contemporary Poets." It is this volume and the one from the Oxford Press that have greatly enlarged the circle of his admirers, although when the news of his appointment reached us there were many Americans, including some enthusiastic readers of verse, who heard his name for the first time. His comparative obscurity is doubtless due to his devotion to the most technical and abstruse problems of versecraft, and to the fact that a large number of his poems are written in the classical meters, poems in which the quantities of the syllables, rather than their accents, are the essentials. Only those intimately familiar with Greek and Latin poetry can thoroughly appreciate this most difficult sort of writing. A good example of this style is the "Peace Ode," written on the conclusion of the Boer War in 1902. It is unrhymed and in Alcaics.

To quote Dr. Herbert Warren: "His book, 'Milton's Prosody,' is one of the most minute and illuminating contributions ever made to the study of English metrics generally, and especially to that of Milton's blank verse." For a poet's appreciation of a poet, we must turn to Arthur Symons's sympathetic essay, first published in the "Monthly Review" in July, 1901.

"Here," says Mr. Symons, "is an artist so scrupulous that beauty itself must come only in sober apparel, joy only walking temperately, sorrow without the private disfigurement of tears. Made, as it is, out of what might be the commonplace if it were not the most select thing in the world; written, as it is, with the deliberateness which might be cold if it were not at that quiet heat in which rapture is no longer astonished at itself; realizing, as it does, Coleridge's requirement that poetry in its higher and purer sense should demand continuous admiration, not regular recurrence of conscious surprise, this poetry, more than almost any in English, is art for art's sake."

Mr. Symons also makes this interesting comparison: "Mr. Meredith, caring most for originality, invents for every noun an adjective which has never run in harness with it, and which champs and rears intractably at its side. Mr. Swinburne, preferring what goes smoothly to what comes startlingly from a distance, chooses his epithets for their sound and for their traditional significance, their immediate appeal, sensual or intellectual. Mr. Bridges obtains his delicate, evasively simple effects by coaxing beautiful alien words to come together willingly and take service with him as if they had been born under his care."

To no one more devoted to his art surely could the laureateship well go. He writes for the joy of writing, indifferent to applause. To quote from his own work:

"O my uncared for songs, what are ye worth,
That in my secret book with so much care
I write you, this one here and that one there,
Marking the time and order of your birth?
How, with a fancy so unkind to mirth,
A sense so hard, a style so worn and bare,
Look ye for any welcome anywhere
From any shelf or heart-home on the earth?

"Should others ask you this, say then I yearn'd
To write you such as once, when I was young,
Finding I should have loved and thereto turned.
'Twere better something yet to live again among
The gentle youth beloved, and where I learn'd
My art, be there remembered for my song."

FROM THE NOVELISTS' PENS

HELENA BRETT'S CAREER, by DESMOND COKE, is a delightful satire on the selfishness of the so-called

(*Continued on page* 84)

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WHAT THEY READ

(*Continued from page 82*)

artistic career. The hero, Hubert Brett, is a second-rate author, one of the industrious kind that seems to flourish particularly in England, who is able to grind out his "tale of bricks" with praiseworthy regularity. Each year sees at least two novels from his unflagging pen. Unconsciously, he has become thoroughly and abominably selfish. His sister, Ruth, is the slave that orders his house. He indulges himself in the illusion that he is temperamental. The slightest miscarriage in the domestic machinery unfits him for work. There are recriminations and bickerings. He is vain and loves flattery. He cherishes all the letters from unknown readers and is continually showing them, together with any favorable criticisms, to his friends. "He liked at dinner parties to sit next women who had read his books and asked him how he wrote." He finally decides to marry and selects, for this distinguished honor, a young girl just out of the school-room, whom he has met during a holiday at the seaside. She has, of course, been greatly overwhelmed at meeting a real author. Her mind is unformed, but he will form it. Not for him is the modern self-opinionated woman who thinks for herself. Sister Ruth is politely shown the door and Helena, his child-wife, is appointed to "feed the sacred flame" in her stead. Helena, while undeveloped, has an unusual amount of character, quite unsuspected by her fatuous husband. She becomes reconciled to her many hours of enforced loneliness while her author-husband is in the clutches of the Muse, and she does her best to keep the household wheels well oiled; but her latent sense of humor is aroused by the discovery that her husband has lost an entire day because the candles on his writing-table stood in an unusual position.

To beguile her many weary hours, she commences a diary. She graphically sets forth the feelings of a young wife who finds herself neglected and utterly sacrificed to her husband's occupation, or preoccupation—she has accidentally come upon him when he is supposed to be hard at work, comfortably sleeping in his chair.

The author's next book is a failure. He is naturally piqued, and vents his ill-humor on his wife. They have been living too extravagantly. He grandly says that he must abandon his serious work and write a "pot-boiler" in the shape of a popular novel or even some short stories. But the "popular novel" refuses to fulfill its mission. The critics fall upon him tooth and nail, which hardly improves the situation. And then it is that the young wife succumbs to temptation. She has shown her diary to a friend who is quick to realize its literary value. Without consulting her, he shows it to a publisher who at once accepts it. Her book becomes the book of the year. How her husband discovers her secret—the book has of course been published anonymously—the complications that ensue, and how matters finally readjust themselves is the heart of the story. The book is clever from start to finish, both in situations and in dialogue, never too smart to be entirely life-like. Helena herself is an appealing, womanly creation. (New York: E. P. Dutton and Co., $1.35 net.)

HARLETTE, by MARION POLK ANGELLOTTI, is a story founded on an old Norman legend. Robert, Duke of Normandy, known as "The Devil," also called "The Magnificent," has, before the tale begins, poisoned his elder brother, Richard, and mounted over his body to the throne. He is easily the most violent and turbulent figure of that troubled time. His subjects fear him and loathe his cruelty though they render him a grudging admiration for his physical bravery and his prowess in battle. He falls in love with Harlette, a peasant, daughter of a tanner of Falaise. Harlette returns his love with dog-like fidelity and devotion. Cursed by her father, scorned and reviled by her fellow townspeople, she gives herself to the duke. She is the only creature who does not fear him. Her bravery more than once saves her life, which he frequently threatens in his outbursts of passion. Her ascendancy is jeopardized frequently by the various projects of a suitable marriage laid before her mad lover, but in spite of the brilliant alliance offered by his ally, the King of France, with one of his daughters, Robert remains faithful to his mistress. She bears her lord a son, later known to history as William the Conqueror. But even her tireless devotion can not long ward off the madness which threatens to engulf him. Finally, in the eighth year of their union, to save his reason and his immortal soul, she counsels him to make a pilgrimage to the Holy Sepulcher, although convinced that she will never see him again. He dies of fever on the return journey and her son is proclaimed Duke of Normandy. Harlette is too humble-minded to think that she has any claim on the young duke. His low-born mother would only be a shadow on his glory, so she steals away in the night to take up her life as a woman of the people once more. (New York: The Century Company, 75 cents net.)

THE TURNING OF GRIGGSBY, by IRVING BACHELLER, is a thoroughly characteristic piece of work. Mr. Bacheller's "note" is simple, homespun humor with a dash of good-natured satire. It is some years since he first struck it successfully in "Eben Holden," and he has ever since followed his earlier formula closely, and with success. In this amusing tale, the little New England village of Griggsby is still obsessed by the tradition of Daniel Webster. All of the leading citizens are too much occupied with their attempts to build up a reputation for "statesmanship" and "eloquence" to attend to the practical duties which lie at hand. They affect Websterian attire, and the "grand manner" of their idol, hence the parody of windy bombast. Their wives and families suffer in consequence, and their evil influence shapes the destinies of the youngsters of the village who think it manly to drink and to orate. "We boys began to think that greatness was like a tree, with its top in the brain, and its roots in the human stomach, and that the latter needed much irrigation. It seemed to us that poker, inebriety, slangy wit, and the lavish hand were as the foliage of the tree." But a determined and shrewd young woman, just out of the high school, succeeds where other reformers have failed. She buys the leading paper of the village, and by holding up to public ridicule the weaknesses and vices of the leading men of the place, creates a new ideal of citizenship, and reforms the village. The book abounds in humor, and many genuine touches of caricature, never ill-natured. (New York: Harper & Brothers, $1 net.)

THE OPEN WINDOW, by E. TEMPLE THURSTON, in spite of its delicate artistry, and simple and appealing story, cleverly told with an effect of naïveté, has certain qualities which offend the sensibilities of the reader. Mr. Thurston's sins are against taste; and there is authority for saying that errors of taste are worse than errors of judgment. A clergyman of simple and artless mind, after some years spent in the sordid East End of London, obtains a living in a remote and peaceful English village. His diary records his quiet life,

(*Continued on page 86*)

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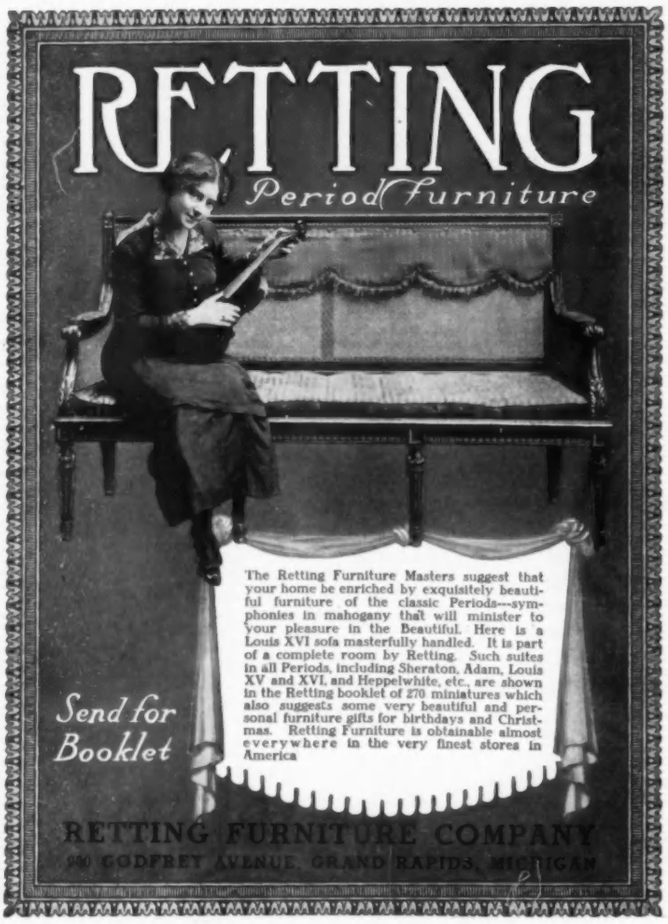

WHAT THEY READ

(*Continued from page* 84)

the death of his wife after their long and happy union, and the development of his only daughter into womanhood. He is a lover of nature. His observations of the changing seasons, of his flowers, and the birds in the country roundabout, disclose much that will give pleasure to the reader who loves the country. But it is when he seeks to point a moral from the habits of the birds and insects, that he offends good taste, and betrays an ignorance of natural history which one feels is assumed for the purpose. His observations on thrushes, on page 211, and on the red-backed shrike, on page 57, are examples. But it is in the analogy he draws from the habits of the sexton beetle that he offends most. His editing of Chaucer, on page 69, will amuse students, when it does not annoy them. There is a pretty, simple, love-story, leading up to the time when his daughter Diana mates, and migrates like the birds. The volume is enriched by the numerous fine pen-drawings of Charles Robinson. (New York: D. Appleton & Co., $1.47 net.)

MARGERY FYTTON, by LADY RIDLEY, is a dignified, carefully wrought piece of fiction. There are many delightful pictures of the English country and of English country life, for which a charming old Tudor house makes an appropriate and picturesque background. The characters are convincing and sympathetic, notably that of Lady Chessington. The whole story displays the sensitive art of the practised hand. But we think that Lady Ridley has cause for irritation against her publisher. The whole plot of the story, which turns on a family skeleton, concealed for a number of years, is "given away" on the paper jacket of the book. There are not many people who read modern novels purely for the style. The "story" still counts for something, surely. Why discount the effect of the plot in advance? The love-story which runs through the tale is never forced. The book, as a whole, has distinct charm. (New York: Duffield & Co., $1.30 net.)

THE ABYSSMAL BRUTE, by JACK LONDON, is a story of the prize-ring. Its apparent aim is to show the crookedness of ring management, and the dishonest ways of the keen-witted men who stage a big prize-fight and reap the profits. The book receives its title from the nickname given by a reporter to Pat Glendon, the hero of the tale. Pat has been trained by his father, a prize-fighter before him, and been reared in ignorance of the crooked principles on which the sport was managed. He is a wonderful fighter, and is rapidly making his way to the championship of the world when his eyes are opened by a young woman reporter who has come to interview him. When he learns the true state of affairs, he quits the ring and goes back to the woods where he lived with his father, as a boy, taking with him the reporter, whom he had seen just twice, before they decided to marry. There is little plot in the story; it is simply an exposé of the dishonest business side of prize-fighting, and a series of accounts of matches written in a very ordinary newspaper style. (New York: The Century Company, $1 net.)

ESSAYS, ENTERTAINING AND INFORMING

THE UNREST OF WOMAN, by EDWARD SANDFORD MARTIN, is a collection of seven essays purporting to discuss "Why the minds of women are so much disturbed, what social changes they seek, whether these changes would be beneficial, and whether the Suffrage would bring them about." As a matter of fact, these essays can hardly be regarded as serious discussions. Mr. Martin has given us in the past so many delightful essays, and has led us to expect him to be at once so facile and felicitous, that this little volume will be a sore disappointment to his admirers. Mr. Martin is evidently out of humor with his subject, a sad fault for an essayist, who should always preserve a certain attitude of detachment. At least once, he positively scolds. One feels that it is "more in sorrow," that he addresses President Thomas of Bryn Mawr, and ridicules, and even upbraids, Mrs. Belmont; but Miss Milholland (Madame Boissvain), he scolds; there is no other word for it. As has been said above, these essays show little of the author's charm and distinction. Speaking of Suffrage, he says, "We do not do well to be too much afraid of it. If it belongs to come, we shall have it. If it belongs to stay, it will stay." This passage does not "belong" to Mr. Martin's usual happy manner. (New York: D. Appleton & Co., $1 net.)

REFLECTIONS OF A BEGINNING HUSBAND, by EDWARD SANDFORD MARTIN, is a collection of eight essays, done in the author's best vein. The "Beginning Husband" is an industrious and ambitious young man who is confronted with the problem of the "High Cost of Living" in New York for himself and his young family. How he finally surmounts his difficulties is told with wit and humor, tinged with a sound philosophy. To those familiar with Mr. Martin's work, it will only be necessary to say that he has never done anything better. (New York: Harper & Brothers, $1.20 net.)

MAKING A GARAGE, by A. RAYMOND ELLIS, is an authoritative handbook on the construction of a garage, which sets forth clearly the possibility and the means of obtaining that most important feature of the modern country or suburban home. The author has had much experience in the building of garages, and in his book settles all the problems which are likely to confront one who is about to construct a building for the housing of his car. Questions of location, material, and general design are all carefully answered, and numerous photographs and diagrams show the best results to be obtained from the outlay of any sum between $400 and $10,000. The book should render great service to anyone who intends constructing a garage. (New York: McBride, Nast & Co., 50 cents net.)

BOOKS RECEIVED

"The Anglo Indians," by Alice Perrin; Duffield & Co., $1.25 net.

"Uncle's Advice," by William Hewlett; Duffield & Co., $1.25 net.

"Enjoyment of Poetry," by Max Eastman; Charles Scribner's Sons, $1.25 net.

"In the Animal World," by Emma Serl; Silver, Burdett & Co., printed in black ink on white paper, 42 cents; edition printed in sepia on toned paper, 50 cents.

"A Runaway Ring," by Mrs. Henry Dudeney; Duffield & Co., $1.25 net.

"The Souls of Unrest," by Emily Jenkinson; Duffield & Co., $1.25 net.

"The New Morality," by Edward Isaacson; Moffat, Yard & Co., $1.25 net.

"Psychology as Applied to Education," by Dr. P. M. Magnusson; Silver, Burdett & Co., $1.50 net.

"What Children and Why," by Charles B. Gilbert; Silver, Burdett & Co., $1.50 net.

"Pagan Players," by Marah Ellis Ryan; A. C. McClurg & Co., 60 cents net.

"Royal Auction Bridge," by "Bascule"; Longmans, Green & Co., $1 net.

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THREE books which will meet the varying needs of the housekeeper as her ménage grows with the years are "The One Maid Book of Cookery," "A Table for Two," and "The Art of Entertaining." The first teaches the rudiments of cooking, the essentials in catering, and the proper selecting of foods. These instructions supply a splendid foundation for a good cook and housekeeper, and prepare her for a more advanced or intricate receipt book. "A Table for Two," is a simple, beautifully arranged cook-book, which makes ordering for two people a delight. This, too, describes simple living for simple people, while "The Art of Entertaining," deals with a higher branch of the subject, having nothing to do with cookery in itself, but rather setting forth original ideas for celebrating usual or unusual days, and suggestions for all sorts of parties.

CATERING FOR TWO

What a problem faces the bride, especially if she be inexperienced in housekeeping, when she first attempts to cater for two! This book "A Table for Two," helps to solve that problem in simple, understandable terms, and with originality and economy.

As implied by the title, the quantities given are ample for two persons, and are easily increased when a larger portion is required. There is a particularly good chapter on salads and another on "Side Dishes with Meats," which gives a list of many correct combinations of vegetables, sauces, pickles, etc., to be served with stated dishes. Should one wish for a receipt book describing many ways of cooking "left overs" this "Table for Two" would not do at all, as this book is especially arranged to avoid things being left over. There are, however, a few receipts of this order.

Though this is essentially a receipt book of dishes for two persons, still it would be impossible to confine it exclusively to that and have it cover at all comprehensively the ground of a cook book. So, for instance, among the hundreds of receipts are some for cake, candy, cold drinks, sandwiches, and dainties which would be delicious for occasions of all kinds and in all seasons, and which could be made in any quantity desired; this is also true of the directions for preserving and pickling. One unusual feature is an excellent table of weights and measures which defines culinary terms.

WITH ONLY ONE MAID

"The One Maid Book of Cookery" is a thoroughly practical book teaching the art of cookery, catering, shopping, and giving a list of the utensils needed for the satisfactory performance of these duties. Practise, experience, and common sense are the essentials in cooking, and this book teaches their value, indicating the weak points in many receipts, for cookery is not an exact science. For instance, take a receipt which reads, "take two onions." Onions are not all the same size; one might weigh a pound, another an ounce, therefore two large onions might spoil an otherwise carefully prepared dish. In this way the author points the need of good judgment.

The whole day, not the one meal, is considered in planning the menus. If for breakfast salt fish or bacon is served it should be avoided during the other meals, and if lunch is light, dinner should make up for it. The most valuable animal and vegetable foods are given, and instances are shown of how one may be substituted for the other. The necessity of serving heat-producing foods in cold weather and the opposite in warm weather is pointed out. One is told how to know at sight the difference between fresh or cold storage fruit, meat, butter, eggs, vegetables, fish, and so forth.

How to prepare dishes from each separate branch of cookery is given special attention. This part of the book comprises minute directions for roasting, grilling, boiling, steaming, stewing, brasing, frying, and baking. Each variety of food is given a chapter with receipts and instructions for their successful preparation or else references are made to instructions given in the beginning. A special chapter is given to the "Larder and Scraps."

A HELP TO THE HOSTESS

A hostess who desires to have originality in her parties will find "The Art of Entertaining for All Occasions" invaluable. Each chapter contains ideas for entertaining during one month of the year with symbolic favors for the month, attractive rhymes and jingles, and many old-time sayings illustrative of special days. These may be used on place-cards.

The children are not forgotten in this carefully considered book. Any of the suggestions given for New Year's, Twelfth Night, and the Evening of Saint Agnes, or January 20th days would be appropriate throughout the month for such entertainments as birthdays, dinners, card-parties, or larger functions.

In February, the Candlemas party to announce an engagement would make even the débutante eager for the day when hers will be announced; while after reading the description of the Dickens's birthday party, also in February, one decides that this is a splendid way to entertain a literary coterie.

The Valentine verses are fascinating. A delightful way to announce an engagement is arranged for that most suitable date. Then there are Colonial parties and fairs for the twenty-second. These are not so unusual, as Washington's birthday has been celebrated in patriotic fashion longer than most of our holidays, but there are many original historical conundrums.

With the exception of Saint Patrick's day there are no special days in March, but the "March" chapter is full of quaint ideas turning the "Mad Winds" to advantage.

April starts with nonsense suggestions which would bring fun to young and old alike. The proverbial April shower is welcomed and treated in many original ways. The Easter decorations give some new ideas, which extend to the children's beloved Easter eggs and bunnies, and Easter bridal parties.

May day is the feature of the fifth month of the year, and many are the novel devices to make it enjoyable. June abounds in suggestions for giving the familiar flowers a new meaning. Besides this there is a chapter full of rhymes and toasts adopted for graduations, engagements, weddings, and partings of all kinds, whether of short or long duration.

July, August, and September have few distinctive features, but there are novel suggestions for porch and seaside parties. Glorious October is full of mystic Hallowe'en stunts and original ideas for the fortune-teller; while bleak November is scarcely recognizable in its good cheer. There is a pretty, short sketch of the origin of Thanksgiving and some historical features which would add greatly to the success of the day.

Christmas and the Christmas feeling prevail during December, whether the party be for the grownups or the children. In this chapter the verses are especially pretty and invaluable for enclosing with gifts.

"The One Maid Book of Cookery," by A. E. Congreve. (New York: E. P. Dutton & Co., $1.)

"A Table for Two," by Eldene Davis. (New York: Forbes & Co., $1.)

"The Art of Entertaining for All Occasions," by Madame Merrie. (Chicago: F. G. Browne & Co., $1 net.)

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Ford's Tailored Suits win admiration wherever worn. They are different—designed by Specialists, and made in sanitary, airy rooms. In them you get standard materials, and dainty workmanship. No seamstress can give them the clever cut and tailored look which makes Ford's garments so distinctive.

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MADAME HELENE

has just returned after several months of study abroad. She will give you one treatment free of charge to demonstrate the latest improvements in her methods which have already been so successful.

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AT

HATCH'S

Specially imported to meet the exacting requirements of our most exclusive trade.

Made by Japanese peasants on hand looms and representing the last word in Eastern Handicraft. A most unusual display of exclusive weaves and patterns in a great variety of plain colors and stripes.

Our Japanese
WASHABLE CREPES

have been subjected to the very highest color test. A most fashionable—yet durable fabric—requiring no starch or ironing.

JAPANESE CREPE, by its very character, is adaptable to a great variety of uses, such as—Dainty Waists, Dresses, Kimonas, Negligees and Dressing Sacques; comfortable Maternity House Gowns; pretty Dresses for Misses and Children; Draperies and Sash Curtains.

30 inches wide, and priced at, per yard, 38c, 50c, 60c, 75c, 85c, $2.00.

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Mail orders promptly executed.

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Boston's representative Oriental Store.
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Fits-U Eyeglasses have a businesslike way of holding your lenses precisely in place. There is never a deflected angle of vision to strain and inevitably injure your eyes.

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The magnificent new Million Dollar "GREENBRIER" open about October first.

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TWO thousand feet high in the Alleghanies where the air is always cool and invigorating you can enjoy the varied pleasures of Golf, Tennis, Swimming, Riding, Driving, Hunting, Fishing, etc., Dancing and Music in the evenings.

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The present delightful hotel, completely refurnished, remains open all summer on the American plan. Send now for NEW ILLUSTRATED BOOKLET describing the fascinations of these two great hotels and their charming surroundings. Remember White Sulphur Springs is on the main line of the C. & O.—easily and quickly accessible from all points.

Write for full particulars to

GEORGE F. ADAMS, White Sulphur, West Virginia

NOBLESSE OBLIGE

HOW youth shall have its craving for romance and adventure satisfied without disappointment or disaster, and how these natural desires may become aids to character are problems which constitute a vital part of the mission which the Camp Fire Girls' Association has set for itself. The aim of this association is to influence young girls, through the picturesque presentation of ideals of health and work, to take a new view of the seemingly prosaic facts of daily experience, and to perceive in them the possibilities for a happy, useful life.

The seven strands of ceremonial beads signify the seven honors which the Camp Fire Council may bestow

SEVEN POINTS OF LAW

All the activities of the organization are invested with beauty and picturesqueness, and the natural feminine tendency to personal adornment is encouraged along artistic lines. The spiritual value, as well as the delight of beauty, are emphasized by the meaning of the costume, and by the beautiful and dignified ceremonials of membership. The girl is lifted out of the material influences of her daily life by the inspiration of the leaders of the movement, who teach her the beautiful possibilities of ordinary, daily experience.

The first symbol of membership in the Camp Fire Girls' Association is the standing pine, indicative of simplicity and strength, and the watchword is "Wohelo," made up of the first two letters each of *work, help,* and *love*. Membership may be secured by any girl, who has reached twelve years of age, through application to a local Camp Fire, and upon her promise to comply with the laws of the Camp Fire. These laws require each member to seek beauty, give service, pursue knowledge, be trustworthy, hold on to health, glorify work, and be happy.

THE GROUP GUARDIAN

The membership of any one group may include as many as twenty girls of about the same age and development. On the whole, however, groups of only ten or twelve girls have been found to attain the best results. An indispensable officer of each local group is the Guardian, who must be a woman over twenty-one years of age. Her appointment, which is for one year only, is made by the National Board of Managers. A woman who wishes to become a Guardian should apply to National Headquarters for a Guardianship Certificate—sending a twenty-five cent membership fee, and letters of reference as to her character and standing in the community in which she wishes to work. Upon the Guardians rest the welfare of the organization, as it is their insight and capacity for leadership which make the principles for which the organization stands impressive to each member of the various clubs. The Guardian is both administrator and executor of the club over which she presides, and she is left free to develop local Camp Fire activities according to her own judgment. No Guardian, however, has the right to change the character of the organization as to membership, conditions, or specified requirements for honors, or to introduce innovations in ranks or honors, without the authority of the National Board. It is desirable that the Guardian shall be a Camp Fire Girl herself, have her special name and symbol, wear the ring, and the headband, and work for honors as the girls do. Such membership identification with the girls tends to establish a much closer and more cordial relation with them and with their varied interests than when the Guardian is an authority apart.

Skill in needlecraft is requisite in promotion from one rank to another

SIGNIFICANCE OF NAMES

Each local Camp Fire selects its own name and symbol, and a notification of the action taken is sent to the National Headquarters by the Guardian, to be formally recorded. The name is a matter which should be carefully considered as it is one of prime importance, and a hastily, or unintelligently selected name is an unnecessary handicap. The name may be suggested by folklore, preferably that of our Indian tribes, which is especially rich in out-of-door suggestiveness. Often local geographical points, or historical incidents, customs, or legends are drawn upon for a name, and sometimes a notable woman is memorialized in this way.

A girl chooses or wins her own name and symbol, each of which is supposed to stand for those qualities or achievements by which she wishes to be known. Some girls show considerable invention in choosing their names. One girl watched a bird's nest building and took the Indian name of the bird;

(*Continued on page* 92)

Madame Lyra Corsets

$3.50 to $25.00

"Long Lithe Lines"

DESIGNED to reflect the very correct and advanced ideas of Fashion's behests, made of most exquisite materials, daintily finished in every detail, and modeled on live figures until fitting is perfected, Madame Lyra Corsets are "the exclusive" in corsetry.

"Litheness" is the key note in the season's styles. Modish models must conform to these emphatic demands for the artistic mobile lines of the "svelt" figure. Madame Lyra Corsets are such corsets, producing the "long, lithe lines" of the season's vogue, affording the correct foundation for the season's gowns.

I would suggest that you ask to see the latest models of Madame Lyra Corsets in any high grade corset department. Try a pair of Madame Lyra Corsets, "just the right model for your individual figure, there is that model," and note the modish lines it gives you.

If you cannot obtain Madame Lyra Corsets through a local merchant, I will send you direct, whatever Madame Lyra model you wish, upon receipt of the retail price, post or express prepaid.

For further information, write me personally, care of Lyra Corset Makers, Lyra Building, Detroit, Mich.

Very cordially,

Madame Lyra

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Executive Offices, Detroit, Mich.
New York Chicago San Francisco Paris

Send for Fashion Plates Showing Many Modish Models For All Figures

Model 3648, as illustrated, designed for slender or medium figures, low bust, long, straight hip and back. This garment produces graceful, willowy lines and litheness throughout. Silk brocade, white, pink, blue, 18-30, $5.00.

Model 3650, same design, coutil, white, 18-30, $5.00.

Madame Lyra Corsets are made in a wide range of models for all figures, slender, medium and stout. There is a model for "every type of figure." There are no other corsets so exclusive as Madame Lyra Corsets, retailing at the popular prices, $3.50 to $25.00.

This is a "Fabric" Season

IN other words, Fashion is depending upon fabrics for beauty and smartness of effect, rather than upon any radical change in the gown itself.

This is probably because Fashion has so many beautiful fabrics to work with. Most notable are

American Woolen Company Style Fabrics for Women

Embracing many new weaves and color effects of unusual charm. For the tailored cloak, suit or gown, there are ***eponge, matelasse, cheviots*** and ***poplins,*** in addition to the always-good serges and broadcloth.

All have the American Woolen Company dependability in value—all are approved by the sources of fashion—all are carefully woven of finest materials.

American Woolen Company Fabrics may be had from leading dry goods and department stores, and in high-grade ready-to-wear garments. Ask particularly for American Woolen Company Fabrics. You will be delighted with their beauty of weave and coloring.

Attractive Fashion Booklet mailed on request.

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18th to 19th Street on 4th Avenue, New York

"The Right Width and All Wool"

AMERICAN WOOLEN COMPANY

NOBLESSE OBLIGE

(*Continued from page* 90)

another girl wished to be "needed and cheerful," and she coined the word "Neachee." "Frog" was chosen as a symbol by a skilful diver, and "Evening Star" by a girl who puts two younger children to bed, and beguiles them by telling them folk-stories and legends, thereby winning first honors in her Camp Fire. The girls, through the suggestion of individual and group names, are tempted into a pursuit of knowledge in the realm of folk-lore, which it is safe to say but a small percentage of the sixty thousand Camp Fire Girls would otherwise investigate. The individual names are an important element in the organization, and once adopted, a girl can not cast her name aside, except by formal consent of the club to which she belongs.

If a change is desired the old name is written upon a piece of paper, and at the Council Fire of the local organization the Guardian throws the paper into the fire, and instructs the group that it is obliterated for all time, and must never be used again.

RANKS OF HONOR

There are three ranks to which a Camp Fire Girl may attain, and how quickly she passes from one to another depends upon herself. The ranks are known as "Wood Gatherer," "Fire Maker," and "Torch Bearer," each of them being distinguished by an appropriate symbol. The candidate who has made proper application in writing for membership in the association, and who has informed herself thoroughly as to its purpose, further announces her intention to become a Camp Fire Girl by repeating at a Council Fire meeting the laws of the Camp Fire. The recital of the laws by the candidate is supplemented, phrase by phrase, by an explanation of its meaning by the Guardian.

When a girl joins the organization, becoming thereby a "Wood Gatherer," she receives from the National Board a silver ring, on which is engraved a bundle of seven fagots, representing the seven points of the law—seek beauty, give service, etc. The ring is her membership token, and typifies the spirit of the organization—cooperation and comradeship with other girls. This ring can not be bought, nor should it be given away; it may belong only to a Camp Fire Girl. "The Wood Gatherer" is also entitled to wear on her right arm the emblem of the logs laid ready to kindle.

Before she may take the second rank by becoming a "Fire Maker," a girl must have been three months a "Wood Gatherer," unless she has been in camp where she can give her entire time to preparation; then one month is sufficient. When a girl comes before the Council Fire for advancement to the second rank, she must be able intelligently to repeat a certain prescribed declaration of her purpose. Other requirements cover prescribed cooking, needlecraft, health practises, the keeping of a classified account of all money received and spent for at least one month, the tying of a square knot five times in succession correctly and without hesitation, self-discipline in the matter of between-meal indulgences in confectionery and soda water, naming of the chief causes of infant mortality in summer, a knowledge of what to do in five defined common emergencies, and knowledge of elementary bandaging, and use of surgeons' plaster. She must likewise memorize and sing a good song, and recite a poem not less than twenty-five lines in length; inform herself as to the career of some woman who has accomplished distinguished service for state or country, and know and sing "My Country, 'Tis of Thee." Besides the fourteen requirements noted, the "Fire Maker" must win twenty elective honors. These cover athletics, homecraft, laundering, marketing, housekeeping, care of the sick, entertaining; the latter includes some accomplishment in music, drama, elocution, or ability to entertain a shut-in or settlement protégés.

TESTS OF PROWESS

Other divisions of the elective honors include nature lore, campcraft, and handcraft. The latter, besides brass work and other applied arts and dyeing, includes the making of bayberry candles, and a working knowledge of millinery and dressmaking. The work done in this class must show skill, ingenuity, and good taste, else it will not be counted an honor for the worker. Under "business knowledge" there are eight defined electives; one of them is to "plan the expenditures of a family, under the heads of shelter, food, clothing, recreation, and miscellaneous." "Patriotism" covers nearly forty elective subjects.

From these illustrations it may be readily seen that the girl who is ambitious to become a "Fire Maker" has to do some work along really practical lines. The majority of the tasks set are especially intended to make a girl efficient in the rôle that it is expected she will eventually fill—the dual one of mother and household administrator. The "Fire Maker" is entitled to add to the "Wood Gatherer's" emblem the orange and red which represents flame, and she may also wear the "Fire Maker" bracelet.

THE HIGHEST RANK

The third and highest rank is that of the "Torch Bearer," who becomes "Leader" and assistant to the Guardian. Here the qualities of leadership are of first importance, and it is for the Guardian to decide whether the candidate is a good leader and team worker, besides being trustworthy and unselfish. To qualify as "Torch Bearer" a girl must have led a group, that is, presided over a club meeting, twelve times, and the test of her fitness for such work is the success of those meetings. The candidate must also present fifteen honors from the list of elective honors in addition to those she presented for the rank of "Fire Maker." When a girl becomes a "Torch Bearer," she adds to her emblem the touch of white, which represents the smoke from the flame. She may also wear the "Torch Bearer" pin.

The necklace shown in the photograph at the top of page 90, is composed of official beads that have been selected because of their simplicity, decorative quality, color, size and inexpensiveness. Some Camp Fires use acorns, shells, and pumpkin seeds. Of whatever material they are composed the honor beads must be beautiful, suitable, and durable, for the intention is that they shall be preserved always as tokens of personal experience.

CEREMONIAL BEADS

Honors symbolized by beads may be won in seven crafts, each one of which is represented by a differently colored bead. The colors are, healthcraft, red; homecraft, orange; nature lore, blue; campcraft, wood-brown; handcraft, green; business, yellow; and patriotism, red, white, and blue. The required honors for a "Fire Maker" entitle a girl to wear purple beads. The beads are strung on leather thongs, and are a part of the ceremonial dress. If desired, the beads of different colors may be strung separately, and in this way a necklace of seven strands may be acquired.

Dr. Luther Halsey Gulick is the Director of the Camp Fire Girls' Association. The Board of Electors and the Board of Managers include Miss Jane Addams, Dr. John Huston Finley, Mrs. Luther Halsey Gulick, Hon. Walter Page, Mrs. Kate Douglas Wiggin Riggs, Mrs. Ella Flagg Young, and Mrs. Robert Garrett.

AUTHENTIC FUR FASHIONS

ON and after September 15th, we will exhibit our Winter collection of furs, embracing exclusive models in fur coats, evening wraps, muffs and stoles.

H. JAECKEL & SONS

16-20 West Thirty-Second Street

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NEW YORK CITY

Facial Exercise

Restores Youthful Beauty

Real compelling Beauty comes only in Nature's way. Let me tell you how you can, in your own home, restore as well as preserve youthful contour and expression; remove all wrinkles caused by sagging muscles; make the complexion as fresh as in girlhood (through invigorated circulation); and make a flabby, withered neck firm and fresh, *without* massage, vibration, plasters, or any external treatment. These can neither restore youthful appearance nor prevent marks of age. *My system* both *Restores and Prevents.* I have been teaching it for thirteen years and have many pupils of national prominence in this and foreign countries.

Write to-day for my New Booklet, "Facial Exercise," which fully describes my System, and my new Supplementary Beauty Course—FREE.

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THE STYLE ORIGINATED BY

Smolin

ALL SMART SHOPS SHOW THIS TRADE MARK:

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Mme. Fried is prepared to show all of the latest most approved Hair Styles, including *INVISIBLE PARTED HAIR PIECE*, naturally wavy hair not to be distinguished from your own hair.

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Also full line of *FINE WAVY SWITCHES and TRANSFORMATIONS* specially priced. **$8.00**

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NOTE:—All mail orders for hair are personally executed by Mme. FRIED, assuring a perfect match and satisfaction. Send sample of hair.

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Now ready
with choice selection
of dernieres creations de
la haute mode de Paris.

Try this treatment for whitening the skin tonight.

Five famous beautifying treatments

Begin today to get their benefits

1st—For very tender skins. Wash with Woodbury's Facial Soap in the usual way, rinsing the lather off after a very short time.

2nd—For sluggish skins. Rub a warm-water lather of Woodbury's Facial Soap into the skin. Leave it on about five minutes. Then rinse the face with lukewarm water, and rub it gently for five minutes with a *piece of ice.*

3rd—For hard, dry skins. Just before you retire, rub Woodbury's lather into the skin and then, while it is still damp, cover it with a rubber tissue, or other waterproof material.

4th—For sallow, freckled skins. Dip the cake of Woodbury's in a bowl of water and go over your face and throat several times *with the cake itself,* letting its lather remain on over night.

5th—For users of cold creams. Apply a thick lather of Woodbury's and *massage* it into the skin, finally rubbing it off with a dry towel.

Begin tonight the treatment above best suited to your skin. Use it persistently and regularly and your skin will gradually take on that finer texture and velvety smoothness that you have always coveted for it.

Woodbury's Facial Soap costs 25c a cake. No one hesitates at the price *after their first cake.*

Woodbury's Facial Soap

For sale by dealers throughout the United States and Canada

Write today for samples

For 4c we will send a sample cake. For 10c samples of Woodbury's Facial Soap, Facial Cream and Facial Powder. Address the Andrew Jergens Co., Dept. M-8, Spring Grove Ave., Cincinnati, Ohio.

In Canada, address the Andrew Jergens Co., Ltd., Dept M-8, Perth, Ontario.

SMART FASHIONS *for* LIMITED INCOMES

(*Continued from page* 47)

Collared and cuffed in fur, and fitted with the new, upsloping belt, the tailor suit of last year's vintage makes its second début

flaring, lower cuff of cream satin. At the front, the blouse was surpliced in a deep V and finished with a cording of itself where it opened over a vest of tulle. Cream Valenciennes lace, wired to rise a bit at the back of the neck, formed the collar, and a sash-end of the waist material fell over the belt. Aside from the smartness of this waist it is an essentially practical one, for it is perishable neither in color nor in material, and it can be freshened whenever necessary by washing the collar and the net. For everyday wear, for traveling, and for business wear few blouses will prove as satisfactory.

A SECOND DÉBUT FOR THE COAT

However extravagant or frivolous a fashion may appear to be, the woman who is on the alert can find many features of it which will be compatible with economy, and at the same time will mark her as a smartly gowned person. For instance, the whim of the moment demands a close, fur collar on the tailor jacket, like the one shown at the top of this page. This fashion is much less expensive than that of a fur boa, and a suit left from last year may be satisfactorily renovated by the addition of a fur collar and fur cuffs. The neckpiece which has been worn one or two winters is usually too rubbed and shabby to wear a third winter. While it is simple enough to freshen the muff which went with it by the addition of double frills of chiffon, or bands of satin or velvet ribbon, to hide the worn places, it is not so easy to juggle with the neckpiece. It is, therefore, a boon to find that it can be made into a snug collar for last year's tailor suit. Probably it will also furnish enough material for fur sleeve trimmings. There is always a certain distinction in a fur-trimmed coat, and the model shown is a particularly good one. The shortened fronts and the upsloping belt are features of the best imported models. The color is a substantial dark tone of absinthe green and the material is heavy enough for winter. The hat shown with this coat is a wee, black velvet one with a splashing bow of ribbed silk ribbon which matches the suit.

A CLEVER COMPROMISE

It is a foregone conclusion that the woman with a limited income can not afford a number of winter suits—some for town wear, and others for country wear—and since there has come to be such a marked difference between what is worn in the city, and what is appropriate for wear in country sports, it is somewhat perplexing to make a model do double duty. An excellent compromise, however, is a suit conventional enough for shopping and informal calls, and yet suitable to exercise. The upper sketch on page 96, shows a suit of dark gray frieze which is unusually practical. The fit of the jacket is easy, and the lines are very straight at the waist, where it is belted with black leather. At the front, the coat buttons snugly to the throat, with round, leather buttons. The sleeves are in a good simple cut for all round use, with a narrow cuff which buttons toward the back. There is a simulated tunic at the knees formed by a little droop of the upper skirt. Any materials in dark mixtures of brown, green, or blue are good for such a suit.

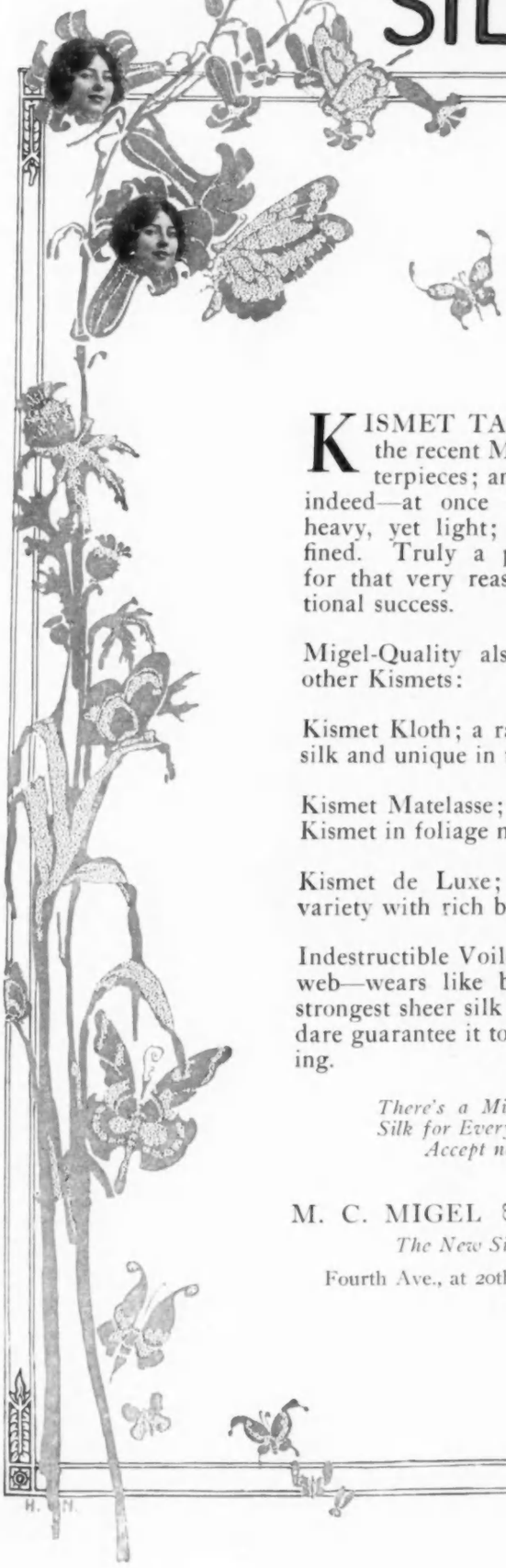
STRETCHING THE DRESS ALLOWANCE

If it is impossible to make a dress allowance stretch to provide an evening wrap, one may manage without it by using a separate woolen coat, or a fur coat, but if the scheme of gowning will possibly admit of a real evening wrap, it will be a most convenient investment. It is better to have such a wrap made by a small dressmaker than to buy one in the shops, for while there are many ready-

(*Continued on page* 96)

A clever affinity is established between the blouse and skirt if the plaid of the former subtly repeats the shade of the latter

MIGEL-QUALITY SILKS



KISMET TARTAN is one of the recent Migel-Quality masterpieces; an accomplishment, indeed—at once rough, yet rich; heavy, yet light; brilliant, yet refined. Truly a paradox—perhaps for that very reason such a sensational success.

Migel-Quality also includes these other Kismets:

Kismet Kloth; a ratine weave, pure silk and unique in texture.

Kismet Matelasse; a variation from Kismet in foliage motifs.

Kismet de Luxe; another Kismet variety with rich brocade effects.

Indestructible Voile; looks like cobweb—wears like broadcloth. The strongest sheer silk ever made. We dare guarantee it to outwear the lining.

There's a Migel-Quality Silk for Every Occasion. Accept no less.

M. C. MIGEL & COMPANY

The New Silks First

Fourth Ave., at 20th St., New York

ILLUSTRATION:—Street dress of Migel Quality Kismet Tartan designed expressly for the American Styles Show.

MIGEL QUALITY SILKS

STEIN & BLAINE
LADIES' TAILORS

The productions of this house are accepted as the criterion of American fashions

FALL *and* WINTER MODELS
Now on Display

Authoritative Styles
TAILORED SUITS
EVENING WRAPS
COATS *and* FURS

All fittings under the personal supervision of Mr. Stein

8 AND 10 WEST 36TH ST.
NEW YORK

SMART FASHIONS *for* LIMITED INCOMES

(*Continued from page 94*)

made models at reasonable prices the remnant counter will always afford a length of brocaded crêpe, or silk in some lovely color which can be made up to attain a distinction impossible to the ready-made wrap. In the sketch on this page is shown a recently imported model in mole-colored silk ratine. Such a wrap could be made from two and one-half yards of wide material, and it is just the simple sort of design suited to the wardrobe which can not afford a variety of coats. The sleeves are set in by cords which slope on a diagonal curve from the collar to the waist-line. The big, soft bow at the waist-line is of old-blue, uncut velvet ribbon. A bit of fur for the collar and cuffs will develop a really handsome wrap, but in case fur is not available plush will be almost as smart and quite as warm. In either fur or plush some such subdued color as mole or putty should be selected.

There would seem to be no reason why every woman should not find it possible to indulge in a number of blouses since they are so simple that almost any seamstress can make them. The model shown in the drawing at the bottom of the page is especially charming, and yet it requires scarcely more than one width of material draped over the shoulders, and caught at the left side. It is made of putty-colored Callot chiffon with a slightly upstanding collar of imitation English thread lace. Particularly good are the sleeves, quite different from usual. A pretty feature is the line of ball buttons, covered in chiffon, and finished with a stripe of self-tone velvet around the center. The same velvet makes a corded edge for the fronts, and the blouse is lined with coarse cream net and lace insertion.

There are a number of things which a clever woman can put together with her own fingers which will smarten a wardrobe wonderfully—things which are very extravagantly priced in the shops, but which may be made at home with a small expenditure of money. Among these, nothing will prove to be a greater source of satisfaction than one of the fancy underwaists made on the lines of the old-fashioned, tight-fitting corset cover. These underwaists are a real requisite of the thin blouses, and not only must they be extremely decorative, but a support as well, as flimsy net and chiffon blouses demand something to give line to the figure. Therefore, underwaists are boned into a sort of glorified brassière. Very much glorified they are too, since sometimes, with real lace embellishments, they cost anywhere from twenty to fifty dollars. The smartest ones are made of heavy, coarse net, and the bones are set in a casing at the seams. They reach just to the waist-line. Although the ready-made ones come without sleeves, one may add the little sleeve cap which is so useful in disguising the presence of the shield. Irish lace is a favorite trimming. It often outlines the neck, and is set in medallions across the shoulders and bust. Some models are of heavy butcher's linen, trimmed with Cluny or torchon lace; others are embroidered in an eyelet design. These underwaists should be fastened in the front.

Formal enough for informal calls, conventional enough for shopping, and practical enough for walking is this fall suit

A remnant of brocaded crêpe, a good pattern, and a clever dressmaker, accomplish at a minimum of cost an evening wrap of distinction

So simple the blouse, it is scarcely more than a width of draped chiffon

KNOX
NEW YORK

The KNOX Hat Mfg. Company
WHOLESALE SALESROOM 6th FLOOR
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KNOX LADIES' HATS
To be found at the best Millinery Shops in the leading cities

FASHIONABLE COATINGS *for* FALL

Coat made of Worumbo "Peau de Loutre" in all the new Parisian colorings.

Garments made from **Worumbo Fabrics** may be found in all the better class shops.

YOU will wear this coming season, a coat made of Wool Plush or Chinchilla — the two new fashionable coating materials.

WORUMBO WOOL PLUSH
WORUMBO CHINCHILLA

are as fine woolen fabrics as it is possible to obtain.

We make this announcement to assist you in obtaining material of the highest quality

CONTAINING NO COTTON.

They will retain their fine appearance in color and shape as long as the garment lasts.

To really secure a fabric that will wear, retain its beauty and prove an economy, insist on pure wool.

Worumbo woolen fabrics have been manufactured for forty-eight years and have always been

Guaranteed all wool
Finest quality obtainable
Colors the latest vogue

This label is for your protection—it is sewed only in garments made of genuine Worumbo Woolen fabrics. Insist upon seeing it before purchasing.

The "day" of Madame l'Amirale is a function of much magnitude and little gaiety

SOCIETY *at a* FRENCH NAVAL STATION

HAVING arrived, properly armed with our letters of introduction, at the naval station in a gay little French city of the Midi, which enjoys the distinction of being, not only the principal naval base of the French fleet, but also a fortified "place" of the first rank, we found ourselves promptly and warmly received into the rather select social fold which constitutes the "best society" of the city.

Between the twin services of the army and navy, the social life of the city, which ranks as the most *récherché* outside that of Paris, has a decidedly official character; it is dominated by an etiquette of brass buttons and gold lace; is divided, one might say, by the number of *galons*, and presided over by a constellation of three-starred admirals, seven of whom, wittily dubbed the "Pleiades," were often on deck at one time.

As usual, the senior officer of the service was the governing power, and the municipal authority was centered in an admiral. Monsieur l'Amirale — Préfet-Maritime and Military Governor of the Fortified Place, to give him his full title —and Madame l'Amirale, both from the old French noblesse, held a veritable court, and were the arbiters of all things, ruling albeit with diplomacy over the local society of a city of a hundred and fifty thousand persons.

THE FRENCH "DAY AT HOME"

The official season opened on the first of October and finished at Easter. Into this period were crowded all formal entertainments, and the long series of *jours*, or days at home. Our first duty was to get posted on these *jours*, and to observe them religiously and, above all, according to precedent. They were conveniently listed in the social weekly journal, called expressively *"Je Sais Tout,"* the thin contents of which were nevertheless read with care. If, for any reason, a hostess was omitting her *jour* that particular week, this paper announced the omission. This not infrequently happened, for the *jour* partook, in some nature, of a movable feast.

The "day at home" is a peculiar feature of French life; even among the most intimate friends there is little or no informal calling, and "dropping in" for a chat is tabooed even between married sisters. The Frenchwoman is content to be seen only on dress parade, she does not intend to be taken unawares by her best friend. Indeed, except on her *jour* she is rarely prepared to receive visitors, for she is always *en négligée* until after luncheon.

Afternoon tea is now obligatory as was once the serving of sweet syrups or cordials, and sweet biscuits, which represented French casual hospitality. The *snobisme* which is permeating high French society has brought the English afternoon tea, though naturally it has gone through the alchemy of French taste, and has come out slightly transmuted with still a touch of the Gallic *goûter*. Thus "le five o'clock," as the French colloquially name the function, is a sitting-down affair; tea is served in the dining-room, where the table is elaborately arranged for a formal repast. The pouring of the tea is always the duty of the hostess, and is never relegated to another. The somewhat elaborate menu which is served includes a pleasant French imitation of English plum cake, supposed to be indispensable to a correct tea. More often than not the floral centerpiece will be of artificial flowers, another of those curious anomalies of French taste, which is usually correct to the minutest detail.

MADAME L'AMIRALE HAS HER "DAY"

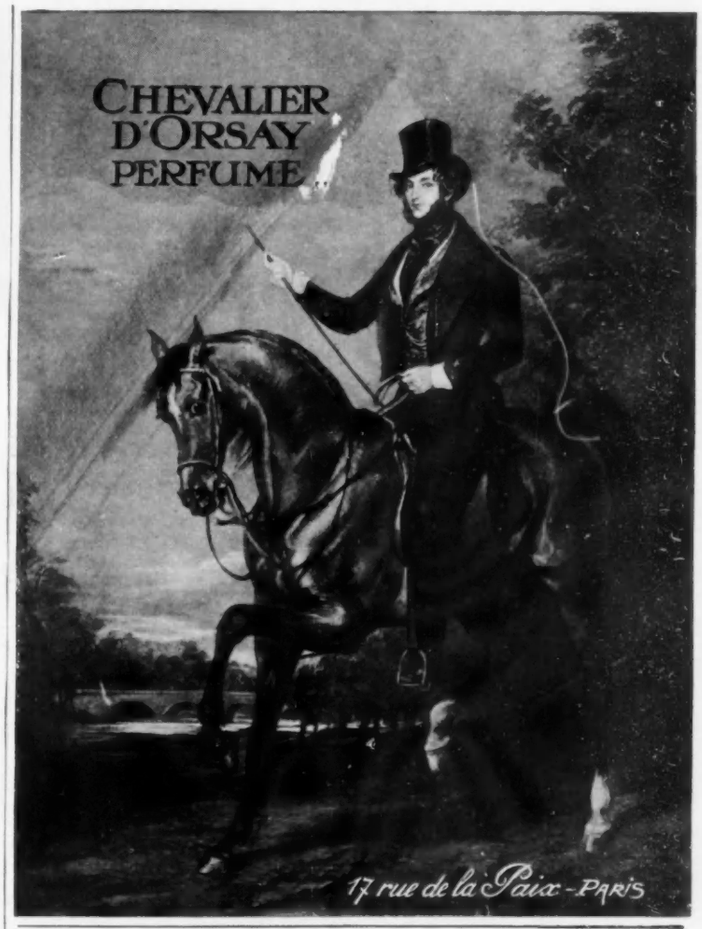
Madame l'Amirale held her *jour* with all the formal etiquette of a miniature court, a function of such magnitude that it admitted little gaiety; not even the gracious and winning personality of the hostess could vivify its chill into convivial warmth. Society was welcomed every Tuesday, and it was obligatory upon the inner circle that its members present themselves at the last of Madame's *jours* before the grand ball which was given in January, at the Préfecture-Maritime as the culmination of the season's gaieties. Failure to appear at this last afternoon tea meant that no coveted invitation to the ball would be given.

So, although during the rest of the year the men might shift their social obligations upon their wives, on this particular Tuesday they must appear. Then was the neighborhood of the Place d'Armes, on which stood the Préfecture, ablaze with uniforms, while to and fro across the blue waters of the famous "Rade" hummed the launches conveying officers from the warships.

At the Préfecture, two marines, as always, stood sentry at the gate. At the lodge of the *concierge*, just inside, the usual guardian was reinforced by a squad of marines. An official of the household, seated at the table covered with green baize, inquired the guest's name, and entered it in a book; from this was to be checked off the invitation list for the ball. The *maître d'hôtel*, a solemn individual in a dress suit, next took the name of the guest who, giving a last hasty look in a tall, swinging mirror, thoughtfully placed at a convenient angle, walked up to the great doors of the salon where she was announced.

The guest advances across a great room, as formal and unhomelike as the show apartment of an unused palace in France, to meet the hostess who stands in front of the fireplace. Madame greets her guest, indicates a chair beside her, and seats herself. All the chairs are arranged in two long, serried rows, extending from the mantelpiece straight

(*Continued on page* 98)



The Underwood Bill is likely to affect the duties on trimmed Millinery by a percentage if not to a sensational extent, certainly tempting enough to encourage satisfactory business.

There is an ***English*** style of Millinery with a charm all its own, and . . .

THE "OSTRICH" MAKE

TRADE MARK

.. OF ..

LADIES' HATS.

represents this style in its perfection

Buying in London therefore has a double advantage: exclusiveness and reduced tariff charges.

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You will find here

BERGDORF AND GOODMAN CO.
TAILORS, DRESSMAKERS, FURRIERS.
32 WEST 32ND STREET, N.Y.

A selection of Tailored Suits, afternoon and evening gowns, furs, etc.—the very newest creations for the Fall wardrobe.

We have made a study of the requirements of the refined woman, and can truthfully state that our models exhibited have that chic distinction which is rarely found and only acquired through simplicity.

The woman who wishes to know she is faultlessly gowned will find here prompt, courteous treatment, costumes of high quality, perfectly made.

New model tailored suit of deep olive green Peau de Chamoise—a Cheruit model. The soft roll collar and lapels are of soft velvet, the buttons are velvet covered.

The skirt has the new paneled effect drawn to a gather at the waist, held by velvet covered buttons.

If you are not in New York, we will make you a perfectly fitting reproduction from a fitted lining. Write for details.

SOCIETY *at a* FRENCH NAVAL STATION

(*Continued from page 97*)

across the length of the salon, and graded off with nice distinction from the armchairs at the top to the smaller and less ceremonious seats, mere chairs, at the foot. This arrangement is a survival of the etiquette of old court life when the armchair was reserved for royalty, and less favored mortals must be content with simple benches and tabourets. Indeed, this arrangement of the drawing-room furniture is found in most French salons that hold to the old French traditions, and most of them do; it is copied even in modest *petites salles* of the provinces.

The guests are expected to place themselves according to rank in the armchair zone nearest their hostess, or to drop back to a more retiring position at the end of the procession. All this requires careful thought, and not a little knowledge of social values, and is as little conducive to convivial intercourse as can well be imagined. One sits down with the feeling that some childish game is about to be played. It is a game, but a most solemn one. Madame l'Amirale alone leads the necessarily perfunctory conversation; otherwise the fountains of speech seem frozen at their source. It is an ordeal for the most seasoned votaries of society, though Madame sends the ball of small talk from one chair to another with grace and charm.

On the extreme edge of the last chair sits a young subaltern, a midshipman, perhaps, who wears the plaintive expression of a trapped bird. He knows he is lingering far beyond the allotted fifteen minutes, but he must not leave before his superiors in rank do, and there are still three sets ahead of him.

No refreshments are served, not a flower relieves the solemnity of the function, which is plainly a social duty of the most unmitigated type. The door opens again; the midshipman looks up hopefully and so do we. The entrance of a new arrival is the signal for the release of the preceding guest and also of a needed chair. We rise simultaneously with the greeting of the newcomers, and allow them to subside into our places as we make our adieux to Madame who, throughout the endless repetitions of the long afternoon, wears the pleased and interested expression which only the good breeding which is the peculiar heritage of a descendant of the old French régime makes possible.

THE BALL AT THE PRÉFECTURE

Three weeks before the ball the invitations are delivered personally by the orderly of the Préfet-Maritime. The little shops of the Grande Rue hasten to dress their windows with seductive materials labeled "*pour costume de bal*," for the Frenchwoman is locally patriotic. With scarcely an exception, every *costume de cérémonie* is a local creation, so the talents of the local dressmakers are taxed to the utmost.

"For nine o'clock," reads the invitation. At half-past nine the majority of the guests have arrived. Official society is astonishingly punctual; dawdling into the ballroom hours after the appointed time is unknown. Jaunty little French blue-jackets from the navy are everywhere; they have charge of the cloakroom, which is but a railed-off portion of the entrance hall, and they give out tags as, with a deft touch, they fold up the women's wraps. It is a little sailor in red-crested *beret* who hands out the programs to the arriving guests.

The fatherly major-domo in correct black stands waiting at the door of the first reception-room where the Admiral and Madame receive their guests. An official announces the name always correctly, except, perhaps, for some slight matter of a disconcerting foreign twang. He does it all discreetly and well, having lived through many administrations at the préfecture; he has never been known to smile publicly, not even when as, sometimes happens through a mistake, a flustered young midshipman, making his first appearance at court, bows to him. The guests file past Monsieur l'Amirale and Madame, who shake hands and say a few rapid, well-placed words. They are then free to enter the big, glassed-in ballroom, patriotically rather than tastefully decorated with bunting and flags.

By ten o'clock the decorous dance is in full swing; discreet quadrilles and waltzes prevail, for the exotic steps of foreign origin have not found favor here. The French dance well, though their movements little resemble those of Americans. On a decorated platform is the *Musique de la Flotte*, the crack naval band, composed of the best musical talent of the fleet. It rivals the famous band of the Garde Républicain, and has an international reputation of its own.

THE DELICATE REPAST

A buffet supper is served, a delicate rather than an elaborate repast, consisting of sandwiches, dainty little cakes that partake of the nature of confectionery and are put up in tiny frills of paper so as not to soil gloved fingers, fresh, candied fruits, ices in microscopic quantities, and, to our American surprise, no coffee, but tea! Curiously enough, hot chocolate is chiefly in demand; champagne, of a sickening sweetness, is served sparingly from great glass pitchers. Twice during the evening the room where the buffet supper is served is opened, and in the private dining-room the Admiral and Madame entertain a few distinguished guests at a more formal supper.

The favors for the dance are simple and inexpensive; many of the cotillion figures have a nautical symbolism, and the leader signals his orders by the wig-wagging of little flags, or the raising and lowering of them on miniature flagpoles. Until broad daylight the *Musique de la Flotte* plays unwearyingly and monotonously, and it is five o'clock in the morning before Madame, still smiling, speeds the last parting guest along the line of little sailors who are still formal and obsequious though heroically smothering their yawns. BLANCHE MCMANUS.

The ball at the Préfecture is the culmination of the season

EVERY GENUINE GARMENT BEARS THE LABEL AQUASCUTUM

AQUASCUTUM

Regd.

By appointment to H. M. King George V

The ALL-WOOL WATERPROOF

The Aquascutum D. B. Sportsman Coat

AQUASCUTUM

Regd.

Combines the uses of many coats into one.
AQUASCUTUM is a reliable weatherproof.
AQUASCUTUM is a LIGHT, yet WARM Wrap, for cold weather.
AQUASCUTUM is specially adaptable for motoring.
AQUASCUTUM does not become stiff and cold like cotton and rubber goods.

An UNEQUALLED selection of SPORTING, MOTORING, TRAVELLING and STEAMER COATS always in stock ready for immediate wear.

The Eiderscutum Coat

The Aquascutum Popular Coat

EIDERSCUTUM

Regd.

is the ideal coat for Autumn and Winter wear. Made only from the finest merino wool, light in texture, it is luxuriously warm, extremely comfortable and is equally adaptable for Walking as for Motoring and Travelling.

SILK-LINED COATS and COVERALLS for TOWN and EVENING Wear a specialty.

The Aquascutum Dalmahoy Coat

Please write for patterns and illustrated catalogue "EE" to

AQUASCUTUM Ltd. Overcoat Specialists, Sporting Tailors

100 REGENT ST. LONDON W.

Remodeling Gowns

My Specialty

Autumn fashions offer unusual opportunities for remodeling your old gowns. Such a variety of trimming will be worn that it will be possible to transform your out-of-date afternoon and evening gowns into thoroughly modish creations.

A patroness wrote me recently: "I was going to throw the gown away—but you have made it one of the prettiest in my wardrobe."

Perhaps you have several gowns that you never use because they are out of style; yet the material is too valuable to discard. I can really do wonders with such gowns, and the expense is so moderate that you will find the work more than worth while.

Mme. BLAIR

In Addition to the Remodeling Service—

I am prepared to make to order suits and gowns at exceptionally low prices. For example: I am offering a simple evening dress at $22.50. Black crepe meteor dress, white lace cuffs and collar, suitable for second mourning $25.00. Also more elaborate evening gowns at $40.00 and $50.00.

To out of town customers

I shall be pleased to give you personal Service over the telephone, in an interview or by letter. Simply send me your exact measurements and I'll guarantee a satisfactory fit.

Telephone: Riverside 4884.

132 West 91st Street
New York City

POUR TROUBLER
VAGUE SOUVENIR

TWO LASTING SCENTS

New Premises in 1913
68 AVENUE DES CHAMPS ELYSÉES, PARIS

The Pride of Palm Beach and Lake Placid

Poinciana Cerate

gives immediate relief from wind and sunburn. When applied to the skin before exposure to the sun it will positively prevent burning. It's use insures good skin health.

25c, 50c, $1 and $2

At all really high-class toilet goods counters — or sent postpaid by

G. B. MERRIAM

Lake Placid in the Adirondacks or Palm Beach, Fla.

Big Savings On Albrecht Furs

REG. U.S. 1855 PAT. OFF.

To induce early orders and relieve the rush later on, we offer

15% Discount Until September 30, 1913

from our regular prices on all Furs listed in Albrecht's Fur Facts and Fashions 1913-14. Hundreds of prudent women, knowing that Albrecht Furs, even at regular prices, are always unusual values, take advantage of this annual opportunity. Why don't *you* secure this additional saving?

The illustration shows—
Albrecht Model 80 and Pillow Muff—Japanese Mink
—Regular Price, $39.00. Discount Price **$33.15**

Furs shipped prepaid on cash orders. If not satisfactory, your money, less transportation charges, will be refunded. You take no risk.

Albrecht's Fur Facts and Fashions, 1913-14

America's fashion authority and fur buying guide. Used as a reference book in Smithsonian Institution and many schools. Consulted by eminent American and European scientists. It is indeed to your financial gain that you send for this book—also that you may learn
—the truth about furs—how furs are made and graded,
—how to distinguish fur quality and avoid disappointment,
—what furs wear best,
—fur trade names and common English names,
—color effects and texture of furs,
—costly furs and their substitutes,
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and a thousand and one other suggestive, authoritative trade facts helpful to fur buyers. Send 3c. for postage. Ask for "Albrecht's Fur Facts and Fashions No. 36."

You'll be proud of your furs if they bear the Albrecht label. For 58 years it has guaranteed the buyer quality and complete satisfaction.

Ask your banker or any mercantile agency about our responsibility.

E. ALBRECHT & SON, Founded 1855
Sixth & Minnesota Sts. Sta. Z. Saint Paul, Minn.

We want a representative merchant in every town to help us supply the demand for Albrecht Furs. Write us today.

MM PARIS

Maison Mae

Extremely Attractive Street and Afternoon Frock

IN all shades of silk pebble crepe. Vest and cuffs of any contrasting shade desired. Ruffle around neck and sleeves of fine net.

PRICE, $39.50

OUR stock of new creations for fall, 1913, in gowns, blouses, etc., are now ready. They are well worth inspection. Mail orders satisfactorily and promptly filled.

15 West 45th Street
NEW YORK

Paris :
2 Faubourg Poissonnier

TEACUP TALK

THEY were sitting about the teatable on the veranda, with the golf green sloping far off to the flame-colored September woods, along the edge of which the players moved, bright dots of color.

"Why bother to discuss the drama, or art, or music, or even fashions?" questioned the Conservative Woman a trifle petulantly. "None of these interest us any more. Life has become a series of dances. No one talks, or thinks—everyone dances. We are merely a background for *thés dansants*," and she smiled a bit derisively, nodding her head toward a group of young people who were doing the one-step and the new glide on the far end of the porch.

"Why not?" smiled the Philosopher. "It is an expression of our era and of ourselves. It is what we are, or at least what we are trying to be in a hundred different ways. It is the joy of living, the desire to express individually our happiness, our interest in life and in others. Some forms of it may, it is true, seem strange at first; the pendulum may swing too far, but it is not bad; it is good. It is optimism. It began years ago in altruism as an antidote to materialism; and it is *us*."

"That's the trouble with it—the fault one must always find with the new. It must be toned down. It is always raw and noisy."

"No—no," the Philosopher shook his head, "not if it is real, an individual expression. If it is an imitation—then—sometimes—"

"Did they 'tone down' Wagner, and Turner, and Whistler? Are they 'toning down' Rodin or Nijinsky—anyone who has a real message to give to his time and who insists on giving it?" questioned a Woman with Insight.

"You conservatives," broke in a Very Young Man, "want to live on and on in the way you started out, following only beaten tracks laid out by others. You'd have us all stagnate with 'yesterday's seven thousand years.'"

"That's better than going to the African jungle for inspiration, or importing Spanish peasant diversions," said the Conservative Woman. "Look at those girls dancing the tango."

"But 'The Tango Princess' is the name of the very latest German operetta by Jean Gilbert, the most successful composer of operettas to-day. Its advent is to be a feature of the coming musical season in Berlin," remarked the Musician amusedly.

"More than that, too," observed the Critic expansively. "Spanish musical themes are surely to be with us this winter. Ernest Schelling struck the first note of it in a recital last spring when he played Spanish music never heard over here before, and made a vivid and stirring impression with it. As for the new in dancing, nothing could be newer than Nijinsky, the Russian dancer, who is certainly neither raw nor untrained. London went wild about him in the season, and we shall welcome him in New York this coming winter. His art is his own—like no one's else. We do not think of the man when we see him, but of what he is expressing to us of the beauty of movement, the joy of his art."

"It has even touched poetry," mourned the Poet, "that jerky, hopping style. We've lost the flowing beauty of verse—the Greeks are dead indeed. Nothing sells now but humorous rhyme." He gazed hopelessly at the young dancers, while everyone laughed.

"A poet considering 'selling' and prices for verse," the Critic teased.

"But that is just as it should be," urged a Young Girl. "We're casting off artificialities and poses and being real in these days. That is the most vital note in everything we are trying to express. We are looking at life as it is and trying to do our best with it. People lived for years amid the tombs of the Victorian era, accepting woes and trials as a necessary inheritance, even going half-way to meet them, and living them over and over again in thought; but we of this generation are born optimists. We know there is joy in the world for the taking, that there is life and love and happiness for all, and that it lies largely within ourselves. That is why we dance, live out-of-doors, love the sunshine, and demand a natural association with our kind. We are tearing the veil of conventionality and prudery from human intercourse and getting back to the real things. Like the Japanese, we take our tea 'straight.'"

FOR *the* HOSTESS

THE function of afternoon tea which, in the beginning, we borrowed from the English, has, like most ideas we import, been somewhat Americanized. Besides, we have combined with the English habit certain Chinese, Japanese, and Russian customs of the tea hour. We do not, like the English, drink our tea after it has been standing a long while under a cosy, but serve it hot and freshly made; nor do we, as a rule, accompany it with hot, buttered muffins, nor heavy tea or plum cake, but with it we serve the more delicate sandwich or light biscuit which does not make too great a gastronomic demand upon us so short a time before the dinner hour. However, during the autumn in the country, when outdoor sports are a stimulus to the appetite, something a bit more substantial than sandwiches is usually supplied.

Like the Russians, many of us refuse to dilute our tea with cream; instead we drop into the steaming cup paper-thin slices of lemon and cubes of sugar, or, if fatigued, a generous dash of rum or liqueur from the quaint silver and glass "goose" or decanter. The Japanese take their tea flavored and scalding hot. It is tea, pure and simple, to them. As an accompaniment, they eat a little rice-cake cut in the form of a flower, which melts as soon as it has passed the lips.

It is the Chinaman who, when drinking tea for inspiration and not as a food, dilutes it with rose syrup. This esthetic addition is not difficult to make if one has a rose garden. The full-blown blooms of the damask or musk rose should be gathered in the morning while the dew is still on them, for the sun dissipates the scent. The petals are separated, and strewn upon a brown paper until the equivalent of a pint pressed down in the cup has been secured. These should then be put into a saucepan, covered with water, and allowed to simmer until the leaves are tender. Add to this a pint of sugar and boil until a rich, thick syrup is obtained. Bottle while hot, and set in a cool, dark place.

Sandwiches for tea are always more delicious when suggestive of the season; just now peach and quince sandwiches are easily made. If fresh peaches are used, they should be of the white variety used for slicing for the table, and though ripe, they should yet be firm enough to cut into very fine bits without mashing. Spread on buttered bread and sprinkle generously with sugar before adding the top layer of bread. Either white or brown bread may be used.

Quince preserves chopped very fine and added to quince jelly, with a dash of rose syrup or maraschino used to moisten the conserve is a delicious preparation for a sweet sandwich filling.

Frolaset
Front Laced Corsets

Are sold only in high-grade corset departments and exclusive corset shops, wherein competent corsetieres are in charge. They are priced from $3.50 to $40.00.

One cannot know the difference between two things unless both are tried. You will never know how different your figure will appear and how much more comfortable you will feel in a Frolaset Corset until you try one.

Every Frolaset is guaranteed by the manufacturers to give entire satisfaction. That is why they are sold only in the better departments, where proper fittings are assured.

The three elements that every woman has a right to expect in a corset—improvement of the figure, absolute comfort, and maximum value—are judiciously embodied in Frolaset Front Laced Corsets.

There isn't a feature in back laced corsets that is not embodied in Frolaset Front Laced Corsets, and the principle of front lacing is an added feature that you will appreciate.

Some day every woman who pays $3.50, or more, for a corset will wear a Frolaset. They are not worn as generally as back laced corsets now, but this is because they are not as well known.

Visit your corsetiere and ask to be given a trial fitting of Frolaset Front Laced Corsets. If you have been wearing some other make you will immediately note a marked difference. But be sure to obtain a Frolaset.

The corset illustrated on this page is one of forty new models now shown by merchants throughout the country and Canada.

Frolaset Corset Company
Detroit

Longer Wear — Better "Stretch" in these Hose Supporters

Buy hose supporters with the name EVERLASTIK stamped on the back of the web—it assures serviceable wear.

EVERLASTIK is woven by an exclusive process (patent applied for)—the rubber strands can't slip back after being cut by the needle in sewing. It doesn't lose its elasticity under any condition, and easily outwears any corset. It saves you the time and expense of renewing hose supporters so often.

Buy corsets equipped with supporters of EVERLASTIK or demand supporters of EVERLASTIK on the corsets you do buy. Its use indicates value in the corset. The following corset and hose supporter manufacturers use

Everlastik

Trade Mark Reg. U. S. Pat. Off.

"The Garter Web that Out-lasts the Corset"

Benjamin & Johnes, Newark, N. J.; Dominion Corset Co., Quebec; Van Orden Corset Co., Newark, N. J.; George Frost Co., Boston, Mass.; C. J. Haley & Co., New York City; Ottenheimer and Weil Co., New Haven, Conn.

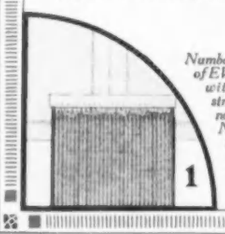
Hose supporters of EVERLASTIK are sold by progressive dealers. If yours hasn't them, send us his name and 25c for a trial pair. Good dealers also sell EVERLASTIK by the yard.

EVERLASTIK in wide widths is used by leading corset makers as gores, insets, bands, etc. It materially lengthens the life of the corset.

We also make Hub Brand Lisle Web in all widths and sizes for practically every purpose for which lisle elastics are used.

HUB GORE MAKERS (*Established 1883*), Boston, Mass.

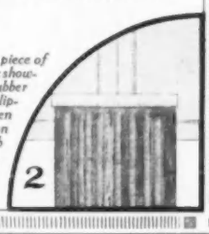
Makers of HUB GORE *for Shoes.*



1

Number 1 is a piece of EVERLASTIK with the rubber strands cut by a needle in sewing. Note that strands have not slipped back—web is so woven that they cannot.

Number 2 is a piece of ordinary elastic showing how the rubber strands begin slipping back when cut. This soon leaves the web flat and dead. From actual photographs.



2

DRESS REDUCED *to its* LOWEST TERMS

Not What Women Will Wear Next But What They Will Cease to Wear Next, Is the Issue Upon Which Fabric Manufacturers and Doctors Attend

A NEW problem confronts the dress manufacturers and retailers who are now anxiously awaiting details of the fashion program for 1913-14. No longer are they wondering, as in other years, what women are going to wear next. What they now want to know is, what will women cease to wear next! The situation, from the point of view of the powerful trade interests which are affected by the changing fashions in dress, is a very serious one, and the "tendency to go unclothed," as one writer describes this new and curious development, is forcing itself unpleasantly upon their attention.

A PROCESS OF ELIMINATION

On recent occasions when the voice of the Church has been raised against the fashions of the day it has not, as usual, wailed against "the extravagance and ostentation of dress," but has censured women for their lack of clothing, for the skimpy skirt, the décolleté walking gown which exposes the neck and chest, the practically sleeveless blouse, and the openwork stocking. The record of fashions for the past five years, in fact, has been little more than a process of steady elimination. Beginning with the vogue of the Directoire gown in 1908, one garment after another has been shed by the followers of fashion.

The disastrous effects of the narrow skirt, which reduced the demand for dress material by something like five per cent., have been discussed by grave financiers at the annual meetings of the textile companies. Even the court gown of 1912 had its train pruned! This effected a further reduction in the sale of velvet and brocade.

TRIMMINGLESS MILLINERY

The gradual disappearance of dress linings is a notable instance of the reducing process which has been going on. The linings were removed in sections—first from the back and sides of the skirt, then from the front panel and the bodice, and, finally, from the sleeves, until at last the unlined dress reigns alone.

The vogue of going hatless had few adherents, but the milliners have by no means entirely escaped the prevailing trend. Trimming of the simplest character appears on the hats of the present season, and, it will be recalled that in the summer of last year a sudden boom in velours hats lined with tagal and destitute of adornment, save for a narrow, ribbon band, brought idleness to the workrooms of the milliners.

The question of the moment is: Has the limit of reduction been reached? To be authoritative the answer must be considered from the point of view of health and hygiene as well as from that of economics and fashion. As a matter of actual knowledge as well as theoretical conjecture, the conservation of a woman's or a child's health is better protected by a few clean, close-fitting garments than by the old styles of loosely flowing sleeves and flopping skirts in which a modest quintillion or so of microbes might reside in no fear of detection. Indeed, so pestilential a disease trap was the apparel of former years that any woman who passed within a wide sweep of an epidemic malady gathered up in her swishing garments enough germs to propagate the disease through all eternity.

HOMAGE TO HYGIENE

Nowadays, the dictates of sanitary knowledge as well as common sense, have, at least for the time being, dominated Fashion. Proud Fashion now truckles, bends the knee, and pays homage to Her Highness Hygiene.

A child is now permitted to run around without a hat in the extremes of heat and cold, a practise which contributes greatly to comfort as well as health. Now, when a hat is placed upon the child's head, it is usually a simple, washable one. The bloomers and plain waist are far removed from the children's costumes which formerly captured all the available dirt and dust.

REFUSAL TO HARBOR BACTERIA

Happily, the dictum of Dr. Gustave Blumenthal, the noted physiologist of Australia, that the voluminous gowns and the false hair worn by good mothers send more children to their graves than do the poor but washable dresses of inefficient mothers, is no longer applicable. Of late, the fashionable mothers have not only imitated their poorer sisters in wearing simple outer garments, but have improved upon their example and dispensed with many of their undergarments also.

STANDPOINT OF A PHYSICIAN

From the standpoint of a physician there is not a shadow of reason why petticoats and other loose, dirt-collecting undergarments should be worn. Not only does excess lingerie invite bacteria, but it has a knack of stirring up with every step a small, imprisoned whirlwind of dust and dirt, which must inevitably collect upon the wool, cotton, silk or linen which makes up these hidden furbelows.

Joseph Stein & Co.

Makers of Tailored Suits and Furs

announce the return of Mr. Stein from Paris, with a rare assemblage of models, the result of a careful selection from the renowned fashion centres of Europe.

Exact and variegated copies of these imported models will be made in our own workrooms, with our usual standard of quality for style and character of workmanship.

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Write for Booklet A

The demands for the present fashions, and the desire for the natural, uncorseted effect make

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Corsets to Order, $8.00 and upwards.
Ready to Wear, $5.00 and upwards.
Slip-on $6.00 and upwards.
Our goods are universally admitted to be of superior style, fit, finish and workmanship.

Juliet Tompkins Pottle says of "Virginia"

I never read a story that marched more relentlessly. To say, should Virginia have done so, or not have done so? would be sheer impertinence—like saying, "Ought it to have rained?" We are in at the death—and the birth—of a generation, and we come out too startled with new knowledge to take sides. Virginia and Oliver—the old and the new—they are fighting it out yet in many of us. But they will fight less blindly for this illumination. I am truly grateful for the book.

"Virginia" By Ellen Glasgow

Net $1.35. **At all book shops**

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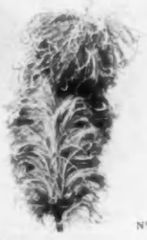
Your old Willow Plumes can be made into any one of these effects, only $1.50.



THESE are photographic reproductions of Fancies that *were* made from *old willow plumes*. The charge is *only* $1.50. For dyeing or cleaning, 75 cents extra. Your feather will be returned to you within ten days from the time that it is received and I prepay all express or mail charges and refund your money if you are not satisfied. I make a specialty of cleaning, curling, and re-making French Plumes, Paradise and Aigrettes. **Write for illustrated circular.**

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We invite comparison of values, you will be convinced, Price, Style and Quality are unequaled elsewhere.

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To secure the greaseless cream which combines delightfulness and efficiency to the greatest possible degree, ask for *Pond's* Vanishing Cream. It is an exquisitely refined cream of delightful consistency and with the real fragrance of Jacqueminot roses.

You will find many occasions when it is just what you need. Use it this Fall to soften and refine your skin. No matter how dry and tawny your skin may have become, the skin-softening ingredient in Pond's Vanishing Cream will restore all its freshness, revive its beautiful soft coloring and delicate transparency.

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Write us for dainty sample, or send 4 cents in stamps for generous trial tube. Pond's Extract Company, Department D, 131 Hudson Street, New York City.

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Also Cold Cream, Talc, Face Powder, Tooth Paste and Soap

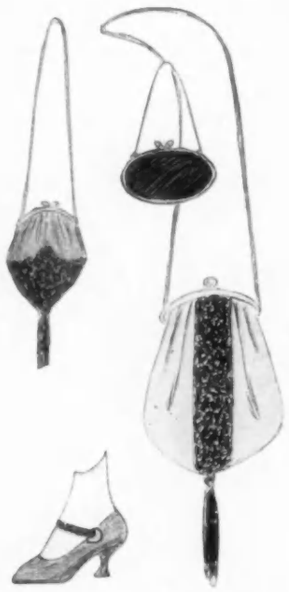
The rue Gontaut-Biron, the highway of fashion and frivolity in Deauville

VOGUE POINTS FROM DEAUVILLE

THE smartest earrings are of pearl. A style which is much worn is shown in the lower, right-hand sketch. A large pearl hangs on an inch-long chain from a smaller pearl attached to the lobe of the ear. The very long, pearl-shaped pendants of jet, shown on the same figure, have a certain vogue.

The bags carried in Deauville are quite different from those which were popular at the height of the Paris season. Instead of the small, flat, moire bag with its grosgrain strap held by diamond slides, or the gold and silver mesh bags, Frenchwomen are carrying enormous bags of silk with jeweled metal clasps; these are finished at the bottom with a single tassel. One style, made of burnt-orange silk, banded with black and blue Japanese embroidery, and having a dull silver clasp and a black tassel, is extremely popular. It is sketched here on the right of the lower, left-hand group. Another style, of Nattier-blue moire, is partially covered with jet beads, and is tasseled with jet, as shown on the left. A small, oval purse of black velvet with silver mountings opened wide with a hinge in the bottom. This is shown above the orange bag.

Very new in style were the slippers of black satin worn by an actress at the Casino one night. They are sketched in the lower, left-hand group. A single strap made of a fold of black satin crossed the instep and fastened on the outer side under a diamond crescent. The actress's hair was dressed high to show the ear. It was waved—all hair is waved nowadays—but it was drawn close against the side of the head; the soft, long knot in back was fastened by jeweled pins. An earlock was curled forward on the cheek. This coiffure is shown on the figure at the right.



Bags of a new order are being carried at Deauville. A slipper strapped by a satin band and a diamond crescent

A high coiffure that dares to disclose the ear, and new styles in pendant pearl earrings and long, jet necklaces

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Driving Comfort—magnetic (disc) control; magnetic brake, absolutely eliminating skidding; double drive from both front and rear seat; extra-wide doors, with patented safety catch; full width rear seat; external brakes—cannot freeze up and afford a sure grip at all times.

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Coverley Clothes give the strictly correct man's touch to women's outdoor apparel.

Write for a Coverley catalogue

SPALDING · FIFTH AVENUE

BETWEEN FORTY-THIRD AND FORTY-FOURTH STREETS

The MOTOR INVADES BAR HARBOR

THE snake has sneaked into Eden. What, again? Yes, again. Eden, for this occasion and article, is that township in Maine which includes the village of Bar Harbor, home of a goodly part of the smart world of fashion, and summer meeting-place of society. The snake is the automobile. If there were only one automobile it would not be so bad, but there are many.

A lady who formerly ruled social circles with a tap of her fan once remarked, "Bar Harbor is wonderful because it is so far away. It costs a small fortune to take servants and horses and carriages up there. The poor can not afford the expense, and as a result we are free of the common people who are always under foot in New York."

Although it is still true that the poor have neither retinues of servants nor studs of horses to transport, they often have carfare for themselves and money enough to hire automobiles.

People took the trouble and paid the expense of going to Bar Harbor because it offered something that the smart, nearby summer places did not offer—privacy, freedom from the flying horde of automobiles, and a place to drive their magnificent horses in safety and dignity. This advantage gone, why should they go to Bar Harbor? It would be deserted for Newport.

Until this year automobiles have been barred from the roads of Bar Harbor, and to some of the residents, mostly those who live there the year round, this was a trial, but to those who go for only a few weeks in the summer it was a blessing. The latter have blue-ribbon horses, carriages to match, and magnificent stables. The automobile to them would be a nuisance.

THE ADVENTURE OF MR. MAYO

With the passage of time and the growth of the village, the fact that automobiles were not allowed on the streets of Bar Harbor began to be much discussed. In order to test the validity of the local ordinance excluding them, Mr. S. H. Mayo drove his motor car down Mount Desert Street one day in 1909. He was promptly arrested. A constable in plain clothes performed the function to everyone's satisfaction. Did Mr. Mayo submit calmly, bow low to the authority of the law, and pay his fine? He did not. He took an appeal and carried the case to the Law Court of Maine, the highest court in the State. There the local ordinance barring motor cars was upheld.

Since that time there has been more or less, mostly more, agitation over the question. In 1910, eighty thousand dollars were privately subscribed for the purpose of building a road for the exclusive use of automobiles, so that they might come in and out of town without disturbing other traffic.

Twice the matter was submitted to the voters of the town. The first time much was made of the argument that a wholesale desertion of wealthy summer residents would ensue if motors came in, and so they were voted out. The matter came up for argument again last winter, and Dr. Charles William Eliot, President Emeritus of Harvard University, lent the prestige of his opinion to the debate. He was against admitting automobiles, and said so in classic English. The President of the United States also sent word that he thought their exclusion was a good idea, and deserved to be encouraged. Pro and con, the argument grew weighty.

THE AUTOMOBILES WIN

After many eloquent debates the people voted, and when the votes were counted it was found that automobiles were at last to be admitted to Bar Harbor. The peculiar distinction of the place was abrogated, perhaps for all time. Lovers of horses sighed and looked elsewhere for summer homes, for to risk valuable horses on the tortuous, hilly Maine roads when a motor car might at any moment round a curve was more than they cared to look forward to. Mr. Philip Livingston, president of the Horse Show, closed his house; the Horse Show was abandoned. What was once the show event of Bar Harbor is now only a memory. Mr. Edward B. McLean, of Washington, who owns one of the finest stables in the country, failed to return last summer, and there were, in all, some seventy-five vacant cottages.

THE NEW RÉGIME

Local bankers complained that eighty thousand dollars had been withdrawn from deposit by the villagers and sunk in automobile investments. Garages sprang up like mushrooms, the virus took, and the cars are there to stay. So are the policemen, say the cynics, for, as a tribute to the lawlessness of chauffeurs, constables in plain clothes have made way for four, Maine-bred policemen, bright with gold lace and dignified by helmets.

Despite the seventy-five vacant cottages, the Maine Central Railroad plans the erection of a million dollar hotel on the site of the Newport House, a building which now totters agedly in close vicinity to the Mount Desert Reading Room, one of the exclusive clubs maintained by the cottagers. The new hostelry will overlook Frenchman's Bay, and its verandas will afford a pleasant view of yachts and warships at anchor side by side.

But the question is, will the many guests who are enticed to Bar Harbor by folders and glowing accounts of pleasures to be enjoyed become a part of the gay life of the place? Will they be asked aboard the anchored yachts of the mighty and to the exclusive cotillions, or will they only form a gallery of biting comment such as the world of Bar Harbor has heretofore done so well without?

To the "Swimming Club," the "Kebo Valley Golf Club," the "Mount Desert Reading Room," and the "Pot and Kettle" admission may be had through the introduction of a member, or by the courtesy of one of the directors. Will the horde of newcomers who plan a summer in Maine be made members of these clubs? Hardly likely. As a turtle withdraws into its shell, Bar Harbor will retire to its own intimate life.

THE NEW

RAWAK SAILOR

Like all RAWAK hats has decided individuality. It is made of fine silk velvet, with a brim of corded box plaited ribbon. A V-shaped bow of the same material adorns the right side.

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Price, $15.00

If the department store you visit cannot show you the exclusive RAWAK hats, send us their name and we will promptly direct you to one in your vicinity.

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If you want the best insist on getting **F. B.** Manicure Files, **25c. each.**

The genuine NEEDLEPOINT cuticle scissors is stamped plainly F. B. **$1.00**

Polpasta is a finger nail polishing paste. **25c. per jar.** You will like it.

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Paris Model Gowns

Tailored Suits

Wraps, Millinery

The DIET'S *the* THING

Be Convinced All Ye Who Are Stout That Slimness Must Be Bought Principally at the High Price of Abstinence

AFTER years of experiment, one woman has come to the conclusion that there is only one absolutely sure and safe way of reducing, and that is by systematically and faithfully dieting. There are countless cures, but few are effective unless accompanied by a more or less rigorous diet.

One such cure is a lemon cure, given by a London physician. A small reduction has been noted by the use of this treatment without the diet, but in most cases abstinence of some kind is necessary. The cure is as follows: On the first day take a lemon in hot water before breakfast, then the juice of a second lemon immediately after breakfast. The second day add a third lemon after luncheon. Increase one lemon each day until twelve are being taken. They may be taken one at a time, or as desired. Continue with the dozen for three days, then reduce the number one a day until down to the original two. By slightly restricting the diet, one is likely to lose ten pounds in a month.

From London also comes a spring water to be taken twice a day in connection with a diabetes cracker. Sweets and starches are entirely omitted from the diet, and reduction is very rapid, and not at all trying to the constitution, for one eats sufficient food to nourish the body properly; the loss of fat can almost be observed from day to day.

Lasting results in reducing are more likely to be obtained by slow methods. Fat usually comes slowly, and if taken off in the same way the face is not lined, nor the system overtaxed. When a person is very fat, it is not hard to lose flesh quickly at first; it is when one becomes nearly normal that the real work of reducing begins, for the fat has become solid, and seems really to be there to stay.

WHAT AND WHAT NOT TO EAT

Potatoes must be taken entirely off the list of foods, except when baked, as the starch is supposed to be removed by that form of cooking. The person who is trying to reduce should abstain from all desserts and candies, and in their place eat fruit plentifully. For sugar should be substituted saccharin in tea or coffee. Not white bread, but graham, or entire wheat bread, or dry toast should be eaten. The best bread for all diets is made from the following receipt, which is that prescribed by a diet specialist. It contains no fattening properties, and will act as a natural laxative. It should be made in a breadmaker. The ingredients are: Three pints of coarse graham flour, one and one-half pints of flour—mixed and sifted (use only that which does not go through sifter), half a pint of bran, one and one-half teaspoonfuls of salt, and one pint of milk and a half a pint of water, scalded together. When the milk and water are lukewarm, add the salt, put into the mixer, and add three-quarters of a yeast cake dissolved in two tablespoonfuls of lukewarm water. Put this in the flour and stir until it forms a ball which does not stick. Make into two loaves, let it raise until moderately light, and bake slowly and thoroughly for one hour.

THE NECESSARY EXERCISE

Moderate exercise is certainly necessary if the reduction is to be permanent, though the amount of exercise must depend upon what one has been accustomed to. If walking has not been a habit, start with a mile each day for a week, then increase it until five miles will not prove tiresome. The daily walk should never be omitted, no matter what the condition of the weather, for walking is vitalizing, and a cure for many minor ailments. If a woman has the inclination for strenuous exercise, tennis is splendid, and golf is even better, as it is not so great a strain on the system. Riding and swimming are also excellent.

When exercising, rubber reducing garments are helpful, as they increase perspiration, and so decrease the fat. Such garments can be purchased ready to wear, or rubber sheeting, bought by the yard, can be made to order into any sort of garment desired.

THE ORDER OF THE DAY

The menus and schedule for one day will explain fully one of the best methods of reducing; if this program is carefully followed, a decrease in weight should be noticed in a few days.

Rise at six-thirty; ten minutes simple exercise (light calisthenics); cold bath; breakfast at seven-thirty; a light lunch at ten-thirty, consisting of a sandwich or an apple or orange; a walk; and the regular lunch at one o'clock.

The menus for the day are: Breakfast: stewed fruit, without sugar, two slices of toast (unbuttered), one boiled or poached egg, one cup of black coffee. Luncheon: fish or cold, lean meat, plain salad of lettuce or vegetables, French dressing, dry toast (two slices), tea, with lemon. Dinner: lean meat, one vegetable, either spinach, tomatoes, string beans, or asparagus, lettuce salad, French dressing (very little oil), a small quantity of any kind of fruit (except bananas), and black coffee. A glass of white wine may be taken with dinner, but no water at any meals, though there is no restriction against drinking it between meals. Never sleep during the day, and do not sit too long at any time.

STARVATION METHODS

A second method is a little simpler than the first one, though equally sure, and is in some respects more pleasant, particularly for a person fond of a goodly supply of food at one time. Upon rising in the morning, take a glass of hot water, and an hour after that have a breakfast consisting of coffee with hot milk, or a very little cream (no sugar), fruit of any kind, two slices of the diet bread, or dry toast. Drink hot or cold water whenever thirsty or hungry during the day, but do not eat until six-thirty, or seven o'clock, except an apple at lunch-time if the stomach feels very empty. At dinner, anything may be eaten except sweets. Once or twice a week go without dinner, and in its place drink a pint of milk, with a slice or two of the diet bread.

This will reduce a trifle more slowly than the first method, but it will reduce, and if a stuffy sensation has ever been experienced, two or three days of the starvation treatment will do away with it. The average person should lose from five to ten pounds each month, though some lose considerably more.

There is also another starvation method, a bit more strenuous, but likewise more effective. Several women are trying it with wonderful results, and with no injury to their health. For three weeks one may eat exactly as she sees fit, omitting nothing that she desires from her menu. On the twenty-first day is begun a two days' fast, during which absolutely no food is eaten, though any amount of water may be drunk. After the fast, again eat for three weeks, and then repeat the fast. These diets have been tested, but it is best to be advised by one's physician.

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The supple, sinuous lines of fashion

The modish woman today strives for an absolutely uncorseted appearance, accompanied with genuine ease. To attain this effect without actually discarding the corset necessitates a garment made with flexible boning. Wherever a stiff bone is used an artificial line is produced. The wonderful flexibility of Spirella boning, found only in the

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This handsomely illustrated booklet is brimful of new ideas about proper corsetry. It will tell you how you can look and feel your best. No woman who is really seeking comfort combined with correct style can afford to be without the information this book contains. It is *free.* Send for it today. With it we will send name of Corsetiere nearest you.

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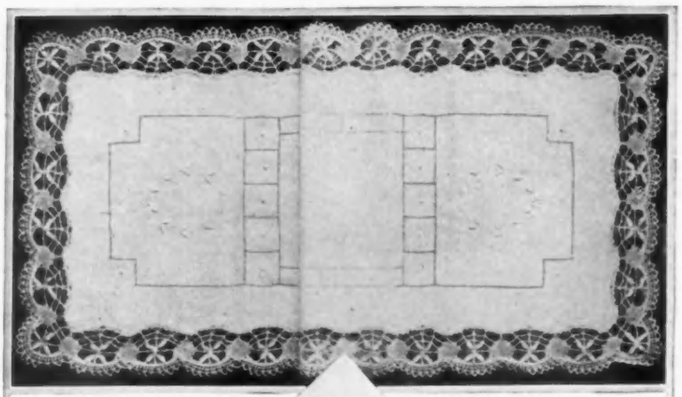
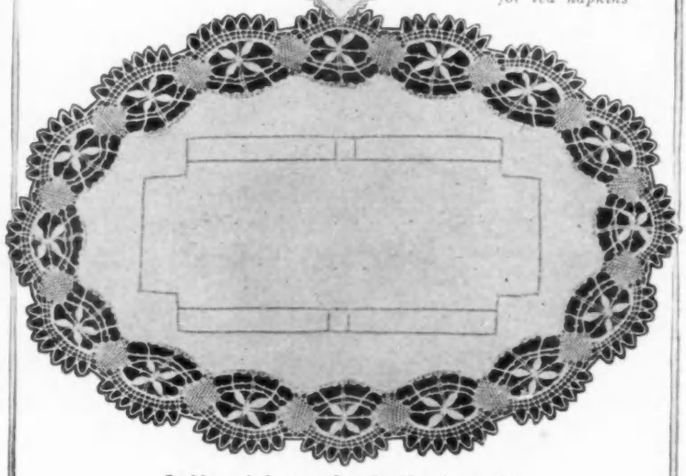
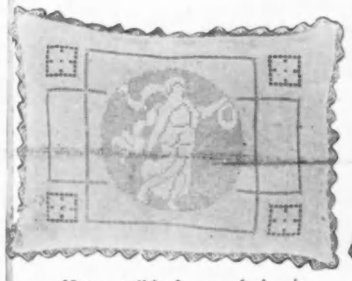


An attractively made scarf that comes in a useful variety of lengths and widths

Hand-drawn mosaic work is a new and pretty embellishment for tea napkins



Ladder stitchery and embroidered wreaths fill the center of this oval tea cloth



Not a strikingly new design in a lingerie pillow, but certainly a very pretty one

The conventional cover, commendable because of its fine materials, well combined

WHAT THE SHOPS ARE OFFERING TO REPLENISH THE LINEN CLOSET

A FIFTH AVENUE shop is offering just now some excellent values in the finer sort of table linens. The embroidered scarf shown at the top of the page is of fine linen with a Cluny lace edge. This style is made in the following sizes: 18 by 45 inches, $6; 22 by 54 inches, $9; 22 by 72 inches, $12.

Tray cloths finished with a Cluny edge and with a similar design of ladder stitchery and embroidered wreaths can be had in a variety of sizes. In the oval cloth illustrated here they cost, in a size 7 by 14 inches, $1.25; 12 by 18 inches, $2.25; 20 by 30 inches, $4.25. In an oblong cloth the prices are, for a size 5 by 10 inches, $1; 7 by 14 inches, $1.50; 16 by 24 inches, $3.50.

A dozen tea napkins of fine linen, with hand-drawn mosaic work in one corner and finished with a mosaic edge, are priced at $22.50 for a size 14 inches square.

A boudoir pillow of marquisette with a hand-drawn filet design and a filet edge is priced $8 for a 12 by 16 inch size. A down pillow covered with satin and of a corresponding size costs $2. The more conventional embroidered lingerie pillow finished with an Irish crochet edge is priced at $5.75; size 14 by 18 inches. A satin-covered, down pillow in the same size is $2.50.

CULTURE *and* CHARM

Your Table beautified with this distinctive China and Crystal, decorated with pure coin gold, full gold handles and each piece exquisitely engraved with your monogram, would present a delightfully attractive setting. We import the undecorated China direct from our Potteries in Bavaria and France. For beauty, service and strength, it cannot be equalled.

Monogrammed China and Crystal Sets

Especially Appropriate for Fall Weddings

All decorating is done exclusively to order by our expert Artists, who execute original designs and monograms in pure coin gold and Meissen colors. The illustrations show the style of our "Marie Antoinette" Five O'Clock Tea or Luncheon Service and "Donatello" Dinner Service, together with a few selected crystals.

Send for our New 1913 Color Catalog "De Luxe" showing sets from $10 up.

Art China Import Company

Dept. B, 47 W. 36th St., New York **Between 5th and 6th Aves.**

FRESH LOBSTER

Codfish—Salt Mackerel

You can have the very best OCEAN FISH delivered free at your home—straight from the famous Gloucester Fisheries. Rain or shine, our trawlers and lobstermen go out every day, ensuring the perfect freshness you cannot get except by dealing direct with the Frank E. Davis Fish Co., of Gloucester.

FRESH LOBSTER, the greatest ocean delicacy in the world. Received alive every morning from the lobster pots, boiled and packed in Parchment Lined Cans. The meat is as white, firm and delicious as if you took it yourself from the shell.

CODFISH, direct from the Georges Banks (read Kipling's "Captains Courageous" and Connolly's "Out of Gloucester"). This is New England's famous staple—one of the most satisfactory foods you can serve regularly.

SALT MACKEREL, the fat, tender fish that makes an unapproachable breakfast dish for young and old.

ALSO CRABMEAT, clams, shrimp, sardines, salmon, and dozens of other delicacies that will make your menu "different." With every order we send the celebrated Davis

Book of Receipts Free

Let Gloucester be your Fish Market and Davis be your Fish Man. Just write your name on a post card and drop it into the mail tonight. If you care to add "I saw your advertisement in Vogue," we will be much obliged to you. By return mail you will receive the latest Davis Fish Price List.

Frank E. Davis Fish Co.

42 Central Wharf

Gloucester, Massachusetts

Elizabeth Calvert Hall says of "Virginia"

"In this world," says Maeterlinck, "there are thousands of weak noble creatures who fancy that sacrifice always must be the last word of duty; thousands of beautiful souls that know not what should be done and seek only to yield up their life, holding that virtue to be supreme."

Virginia is one of these "beautiful souls." She spends her time searching on "the dial of life" to find "the hour of self-sacrifice," and the story of how she yielded up her existence to her husband and her children is told with Ellen Glasgow's most finished art. It is a story for any man and any woman.

"Virginia" By Ellen Glasgow

Net $1.35 **At all book shops**

DOUBLEDAY, PAGE & CO., Garden City, N. Y.

Mayfair, Inc.

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Between 52nd and 53rd Sts.
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Mayfair Bridge Table
with detachable brass rim, forming squares in the corners for ashes or glasses. Holds smoothly a washable table cover.

Exclusive Stationery and Engraving, Dinner Favors, Prizes, Exceptional Bon Voyage Gifts and Novelties of all kinds;

also

Unusual and usual Toys, Dolls, Games, Jack Horner Pies, Electric Trains, Edison Kinetoscopes and Films. Write about the Mayfair Cottentots.

The Products of the

Geneseo Jam Kitchen

are known for their flavor and purity, uniquely put up, and are on sale at leading grocers. They are made by clean people in a sanitary kitchen and are

APPETIZING and DELICIOUS

Clover Honey gathered by the bees when the fields were white with clover, **11 oz. Jars.**
$4.25 per dozen

Jams and Marmalades in Globe Jars
Strawberry, Raspberry, Plum, Grape, etc.
$3.50 per dozen
Grape Fruit Marmalade, Apricot Marmalade.
$4.00 per dozen

Cowbell-Shaped Glasses filled with delicious Currant, Quince, Grape Jelly, etc.
$3.50 per dozen

Inquire at your grocer or write for my illustrated folder describing these and other goods

MISS ELLEN H. NORTH
GENESEO, NEW YORK

Trentini Talcum Powder

"The expression of perfect taste in Talcums. Blended of the finest ingredients, rendered antiseptic by the inclusion of boracic acid infused with the exquisitely delicate Trentini fragrance—favored by the diva whose name it bears—it is one of the most perfect Talcum Powders ever offered. The perfume is unusually lasting. The package is germ proof and insures your receiving the powder at full strength. Trentini Perfume is very beautiful, one of the most delicate and delicious ever distilled by the famous parfumer, V. Rigaud."

C. P. Engel.

In the New York World.

Trentini Talcum 25 cents

Trentini Soap

One of the new Parisian toilet requisites from the Rigaud Laboratories. A rich, luxurious soap, delightfully scented with the dainty fragrance of Rigaud's Trentini Extract. Per cake, 25c.

For sale in high-class toilet goods departments. Send 15c. in stamps to Dept. S, Riker & Hegeman Co., 7th Ave. and 34th St., N. Y. C., for generous sample of Mary Garden Perfume.

V. RIGAUD, 16 Rue De La Paix—Paris

ANNOUNCEMENT

"SPRINGING NEW ONES AGAIN"

THAT'S MY HOBBY

Here are the two snappiest Fall Models Right off the Paris Style Griddle. As usual, I'm showing them first.

S. M. B. Model 108—Pat. Pump—Large Cut Steel Buckles. New Spanish Heel—$8.50. Made in Dull Kid, Black Suede, Cravenette and all Satins, without Buckles—$5.00

The Strapped Cothurn—Extremely snappy and chic and a big Paris Hit. Louis XV or Cuban Heels. Silk covered Rings—Cut Steel Rhinestone Buckles and Ornaments. White or black satin in stock.

Both Models made in our "Bench Made Shop." Also a complete line of new Fall Models in High Shoes.

Write for catalog—it will interest you.

William Bernstein
SHORT VAMP SHOES
(Reg. U. S. Pat. Office)
54 WEST 31st STREET
and 1591 BROADWAY
NEW YORK CITY

Comely baking dishes in which hot foods may be served hot

In the CHINA SHOPS

THE china shops are constantly offering suggestions for making the table more attractive, and food, as a consequence, more edible. Nor is the price always high; it is merely a matter of knowing where a certain sort of convenient dish can be purchased. In the case of casserole dishes, the cooking itself depends much on the use of the right dish. A covered casserole of a medium size, holding sufficient for two or three people, comes in brown pottery in a nickel stand for $2.50. This dish is pictured on the left in the photograph at the top of the page. If kept well cleaned, the nickel presents almost as good an appearance as silver.

Bowl for keeping cold things cold; $2.50

Ash tray for the after-dinner cigarette at the table; $4

The dish for Boston baked beans, which is shown next, has a dignity that lovers of this New England institution will appreciate. The baking dish is of pottery, with a white lining, and is set in a nickel base with good-sized handles. This costs, complete, $5.

For potatoes *au gratin* comes a third dish, also of brown pottery, with a white lining, set in a nickel base. This will hold enough for three or four people, and can be purchased for the moderate price of $2.75.

A secret of the successful hostess is to serve hot dishes hot, and cold dishes cold. This is by no means easy; in fact, one woman's dinners became famous just because she did achieve this most difficult thing. It is quite simple for a small number, but when there are more than six guests, it does require efficiency in both the kitchen and the pantry. For fruit that should be eaten cold, comes what is known as a chilled fruit dish. An excellent one is shown in the middle of the page. The inner dish, which holds the fruit, is set into a metal frame. The outer one holds the cracked ice. The good point in this dish is that not too much space is taken up by the ice as in those formerly made. This article comes in a good quality of crystal for $2.50. It could be used not only for fruit, but for mousses, and the various dishes that require a freezing temperature.

The breakfast set is an essential in every household. These sets can now be bought at all sorts of prices, and in a great variety of wares. But of all dishes they are most subject to breakage, so that an effective but inexpensive set is a "find." The one illustrated at the bottom of the page is of German white pottery with a pretty yellow pattern. It is complete, and yet is held on a moderate-sized tray. This set, comprising fourteen pieces and the tray, is priced at $7.50.

Below the chilled fruit dish is shown an attractive little ash tray of glass with a sterling silver rim; price, $4. The beauty of this sort of tray is that it can be washed in hot water and suds to rid it of the smell of stale tobacco. Although this is quite nice enough for the living-room table, and can even be used in dens, it is really made for the after-dinner cigarette that is smoked at the dining-table, and is a very dainty conceit.

Note:—Addresses of the shops will be furnished on request, or the Shopping Department of Vogue will buy for you without extra charge. Address Vogue Shopping Service, 443 Fourth Avenue, corner of 30th Street, New York.

A complete and pretty breakfast set that can be obtained for $7.50 may be regarded as a "find"

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Grand Prize

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Superiority in style and artistic

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CREATORS AND IMPORTERS HIGH CLASS GOWNS AND BLOUSES

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showing imported gowns, suits,

wraps, blouses,

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CAROLINE CREATIONS

of ultra fashion trend

Quality and lines,

original, distinguished,

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ready to wear and made to order

Materials, laces, embroideries, etc.,

of our own importations

personally selected by Caroline in Paris

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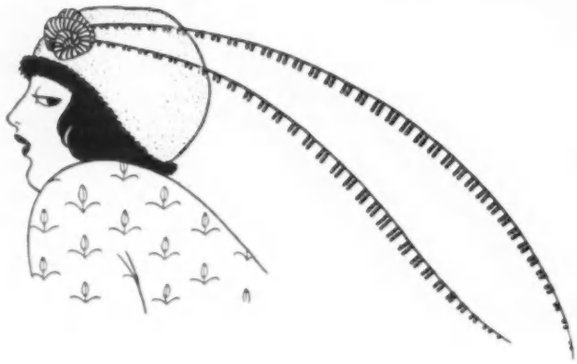

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Coats Suits Dresses

Gowns Wraps and Blouses

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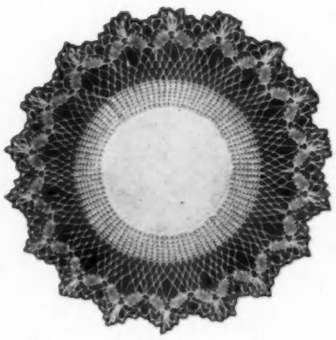
Washington, D. C. Cincinnati, O. Duluth, Minn.

WITH *a* CROCHET NEEDLE

Chain upon Chain, Here a Loop, There a Loop, the Crochet Needle Weaves a Pattern of Undeviating Accuracy

THERE is nothing which adds so much daintiness to the luncheon table as pretty linen. No matter how exquisite the china may be, nor how handsomely the table is polished, a mistake, ever so slight, in the choice of linen, will mar the whole scheme of service. For a luncheon table, small, crocheted doilies are the most appropriate and practical covering, and the making of them with her own crochet needle is often a great pleasure to the woman who takes an intimate interest in the small affairs of her household.

In making the doily illustrated at the top of the page the quality of linen which sells at fifty cents a yard is most desirable. Novelty braid No. 3, and D. M. C. crochet cotton No. 50 should be used for the best results.



Doily encircled by two kinds of chain stitch and finished in a fancy braid

THE WORK OF STARTING A DOILY

For a plate doily cut a circle of linen four and three-quarter inches in diameter, and pierce ninety holes at regular intervals about one-eighth of an inch from the edge. To cover the edge crochet one row of single crochet, two stitches in each hole, and join the ends. Then make a chain of four, and start a double crochet, fastening two stitches in the middle of each single crochet. Make seven rows of double crochet, fastening each group in the middle of the preceding group of two. Next, make a chain of nine, and fasten it in the middle of the preceding two double crochet, keeping always ninety loops. Crochet three rows of loops with a chain of nine stitches, and then the doily is ready to insert the novelty braid.

THE FINISHING STITCHES

To insert the braid, crochet a chain of five from the middle of the last loop, and join the second loop to the right stem of the braid; crochet a chain of five, and fasten in the middle of the chain of nine; crochet a chain of five, and fasten over the stem of braid; crochet five, fasten in the middle chain of nine; crochet a chain of five, fasten over stem of braid; crochet five, fasten in middle of chain of nine; crochet five, fasten in second loop of braid to left of stem; crochet five, fasten in chain of nine; crochet twelve, and join the fifth loops on each square of braid; crochet twelve, and fasten in middle of chain of nine. This formula is continued until the braid is carried around the doily. When it is necessary to join the braid, cut to the farther end of the stem of braid and then sew the stems very firmly together. In finishing the edge, join the first two loops of braid at the point where the chains have been carried over the stem; crochet chain of nine, fasten in fifth loop; chain of nine, fasten over stem. Make three loops, chain of nine—chain of nine, fasten in second loop on braid. Continue in this way around the doily, and finish the edge in chains of nine with picot of four stitches; crochet five, and fasten in middle of each preceding loop of chain of nine. This formula should be used for a doily of any size, the only difference being in the number of double crochet and loops.

A chain and a picot, a picot and a chain make a handsome Irish crochet doily

THE SMALLER DOILIES

For a cup and saucer doily cut a circle of linen two and five-eighths inches in diameter, and pierce fifty holes; two single crochet in each hole; three rows double crochet; two rows of loops, chain of nine. Insert lace according to directions for plate doily.

For tumbler doily cut a circle of linen one and seven-eighths inches in diameter, pierce forty holes; two single crochet in each hole; two rows double crochet; two rows chain of nine. Insert lace as in plate doily, with same finishing edge.

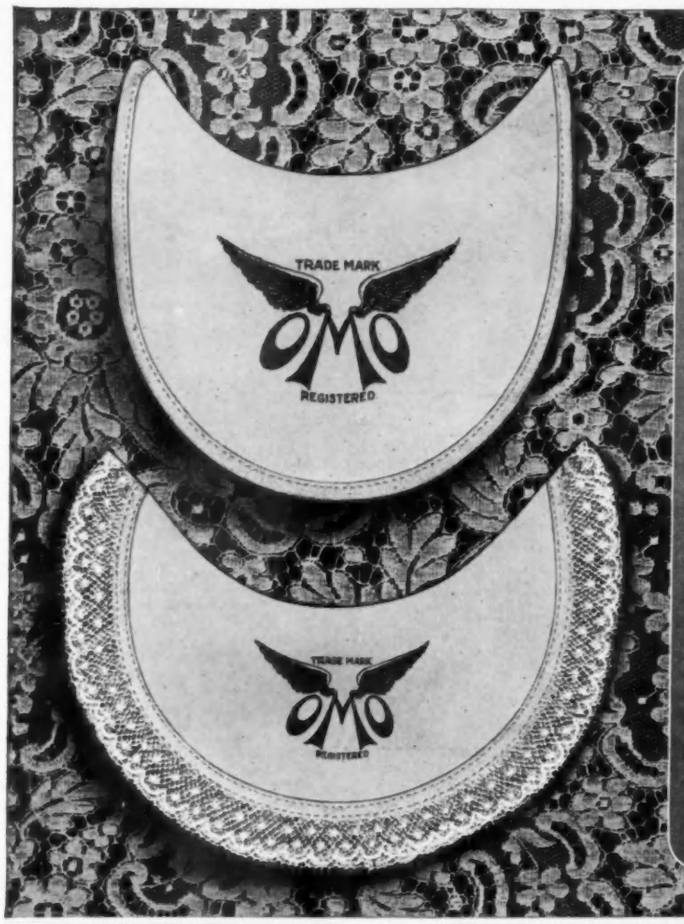
ONE OF IRISH CROCHET

For the doily of Irish crochet shown at the bottom of the page, cut a circle of linen four and three-quarter inches in diameter, and turn a very narrow hem. Use Barbour's No. 40, white linen thread and a No. 11 steel, crochet needle.

Crochet through the linen just under the hem; make a chain of six, go back three and form picot; crochet five, go back three to form picot; crochet three, and fasten through edge of doily placing stitches about one-eighth of an inch apart. The second row should be made the same as the first, fastening the chain between the two picots to form a loop. Crochet ten rows of loops, and the doily is finished.

THE PATTERN NUMBER

The woman who is clever with her needle may begin already to look forward to the remarkable collection of Vogue Patterns in our next issue. All are so plainly marked that they can easily be followed, not only by the professional seamstress, but by the woman who is not accustomed to use patterns of any kind. The cover of the next Vogue is reproduced in black and white miniature, on page 25. Look for it on the newsstands the week after next.



The Odorless Dress Shields

THERE'S such a comfort in wearing OMO DRESS SHIELDS. Comfort of mind because they are odorless and because you know, *for sure*, that there's no danger of perspiration stains on your outer clothing.

And OMO SHIELDS are actually, physically more comfortable because they're cool and soft and pliable—never stiff or harsh.

Other Omo Dress Accessories you should have are **Omo Sanitary Skirt Protector, Omo Back Shield, Omo Coat Shields** in colors to match linings.

Write today for our Dress Shield Booklet—mailed free. It tells about the different styles of **Omo Shields** for Evening Wear, for Wash Waists and Dresses, etc. Ask for the **Omo** particularly at your store.

Sample Pair of Dress Shields, Size 3, sent on receipt of 25 cents and your dealer's name.

THE OMO MANUFACTURING CO.
60 Walnut St., Middletown, Connecticut

Makers of the celebrated Omo Pants for Infants

OMO

Madam:—
You've paid a fancy price for fine silk hose and had them ruined after wearing but once or twice—

THE ECONOMY STOCKING PROTECTORS positively prevent ripping, tearing or slipping of stockings no matter how fine or how tightly drawn.

SAVE YOUR STOCKINGS

ECONOMY
STOCKING PROTECTORS

25c. Set of Six

Can be attached to any Supporter
At all leading department stores in notion department.
Mailed on receipt of price.

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557-559 Broadway, New York City

"In the past three years I figure that by using Vogue Patterns and with the aid of a house dressmaker I have saved $500 on my dressmakers' bills."

J— L—.

You can do as well—perhaps better. And the very best number of Vogue to begin with, containing 250 Vogue Patterns in the new mode, is the

AUTUMN PATTERN NUMBER
All Newsdealers September 29th

A.P. Brassiere Directoire

Model No. 396
Price $3.75

Under-Bodice Brassiere

Designer and Maker
Gabrielle M. Poix

Originator of the Open Front Brassiere

Dainty brassiere with soft top of embroidery — reinforced under arms—wide band of Cluny at waist, holds brassiere in place. Effective lining for the diaphanous blouse now in vogue. An A. P. Brassiere for every figure.

For sale at all Department Stores.

G. M. POIX, Inc.
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M. & I. WEINGARTEN

Ladies' Tailors & Furriers

Superb Exhibit of Imported Models in Suits, Coats, Evening Wraps and Furs from the world's leading creators of fashion. Also adaptations, modifying the more extreme features of Parisian styles, original with this establishment.

Orders executed on short notice. Complete satisfaction guaranteed. Correspondence Invited.

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SEMPER PARATUS

E. H. Fielding & Co.

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S O C I E T Y

Died

NEW YORK

Sabine.—On August 11th, Bishop William Tufnell Sabine, son of Dr. Gustavus and Julia H. Tufnell Sabine, and husband of the late Theresa Schieffelin Sabine.

Shaw.—Suddenly, on August 19th, at the residence of his son-in-law, General W. H. Birkbeck, Hemel, Hempstead, England, Alexander D. Shaw, husband of Caro B. G. Shaw.

Smith.—On August 20th, at Leysin, Switzerland, Bertha Barnes Smith, widow of James Clinch Smith and daughter of Charles J. and Mary L. Barnes.

Tytus.—On August 14th, at Saranac Lake, Robb de Peyster Tytus, husband of Grace S. Henop Tytus.

Engaged

NEW YORK

Kingsley-Fara-Forni. — Mrs. Harry S. Kingsley, formerly Miss Annina Fabbricotti to Signor Fara-Forni, Italian Consul-General in New York.

Loomis-Alexandre.—Miss Anne Loomis, daughter of Mrs. John Wilde Dyar, of Grosse Point Farms, Detroit, to Mr. J. Henry Alexandre, son of the late J. Henry Alexandre.

Lowe-Chamberlain.—Miss Margaret Lowe, daughter of Mr. and Mrs. William Ebbits Lowe, to Mr. William L. Chamberlain, of Scranton, Pa.

Martin-Meyer. — Miss Helen Martin, daughter of Mr. and Mrs. Newell Martin, to Mr. Schuyler M. Meyer, son of Mr. and Mrs. Charles B. Meyer.

Nicholls-Ward.—Miss Olive Nicholls, daughter of Mrs. Rhoda Holmes Nicholls, to Mr. Henry Marion Ward.

Roosevelt-Dick.—Miss Gladys Roosevelt, daughter of Mr. John Ellis Roosevelt, to Mr. Fairman Dick, son of Mr. and Mrs. Evans R. Dick.

Schieffelin-Osborn.—Miss Margaret Louisa Schieffelin, daughter of Mr. and Mrs. William Jay Schieffelin, to Mr. Frederick H. Osborn, son of Mr. and Mrs. William Church Osborn.

Sherlock-Spadone.—Miss Estelle Elizabeth Sherlock, daughter of Mr. and Mrs. Charles Reginald Sherlock, to Mr. Amédée Spadone, son of Mr. and Mrs. Henry Spadone.

ATLANTA

Thomas-Wells.—Miss Adeline Thomas, daughter of Mrs. Alice Muse Thomas, to Mr. James Leech Wells.

BALTIMORE

Miller-Abell.—Miss Lydia Miller, daughter of Mr. and Mrs. Decatur Howard Miller, to Mr. Walter R. Abell, son of Mrs. Walter R. Abell and grandson of the late Arunah S. Abell.

BOSTON

Abbot-Clark.—Miss Carnzu Abbot, daughter of Mr. and Mrs. Abiel J. Abbot, of Westford, Mass., to Dr. George Oliver Clark.

Boss-Clark.—Miss Barbara Boss, daughter of Mr. Joseph S. Boss, to Mr. Tyler Clark, of Newton Center, Mass.

Douglass-Murray.—Miss Grace E. Douglass, daughter of Mrs. R. S. Douglass, of Brookline, Mass., to Mr. James A. Murray, of Brooklyn, N. Y.

Harrington-Brooks.—Miss Elizabeth Harrington, daughter of Dr. and Mrs. Francis B. Harrington, to Mr. Arthur Hendricks Brooks.

CHICAGO

Robbins-Hibbard.—Miss Dorothy Robbins, daughter of Mr. and Mrs. Henry S. Robbins, to Mr. Frank Hibbard.

CINCINNATI

Bell-Lyons.—Miss Virginia Bell, daughter of Mr. and Mrs. Charles Walter Bell, to Mr. William Lee Lyons, of Louisville, Ky.

LOUISVILLE

Doughty-Evans.—Miss Juliette Berry Doughty, daughter of Mr. and Mrs. Albert Doughty, of Louisville, Ky., to Mr. Hoyt Brown Evans, son of Mr. Edward J. Brown, of Atlanta.

PHILADELPHIA

Holloway-Banks.—Miss Ruth Holloway, daughter of Mrs. William Lee Holloway, formerly of Philadelphia, now of Medford, Ore., to Mr. John C. Banks, of Portland, Ore.

RICHMOND

Beverley-Killey.—Miss Richardetta Carter Beverley, daughter of Mr. and Mrs. William Beverley, of Farquier County, to Dr. J. Clark Killey, of West Virginia.

Beverley-Osburn. — Miss Fannie Scott Beverley, daughter of Mr. and Mrs. Robert Beverley, of Blandfield, Va., to the Rev. Herbert S. Osburn.

Crutchfield-Price.—Miss Louise Crutchfield, daughter of Mr. George Crutchfield, to Dr. Lawrence T. Price.

Weddings

NEW YORK

Bromberg-Onativia.—On August 6th, at the parish church, Guilford, England, Herr Oscar de Boyedon Bromberg and Mrs. T. Luis Onativia, formerly Miss Grace Knight, of Roanoke, Va., now of Paris, France.

Geer-Nicoll.—On September 5th, in the Chapel of the Good Shepherd, at Granite Springs, N. Y., Mr. Olin Potter Geer, son of Mr. and Mrs. Walter Geer, and Miss Charlotte Van Cortlandt Nicoll, daughter of Mr. and Mrs. Edw. H. Nicoll.

Wyeth-Worth.—On August 27th, at the summer home of the bride's grandparents at Nantucket, Mass., Mr. Francis M. Wyeth, son of Mrs. Maxwell Wyeth, of Rosemont, Pa., and Miss Helen Worth, granddaughter of Mr. and Mrs. Frederick Worth.

AUGUSTA

Goodrich-Dilworth.—On August 12th, at the First Baptist Church, Mr. Charles H. Goodrich and Miss Elizabeth Hyatt Dilworth, daughter of the Rev. and Mrs. Charles G. Dilworth.

Irvin-Martin.—On August 16th, at St. Paul's Episcopal Church, Mr. Thomas Bryson Irvin, Jr., son of Mr. and Mrs. Thomas B. Irvin, and Miss Marion Dunbar Martin, daughter of Mrs. Alfred Martin.

BALTIMORE

Kidder-Tyson.—On September 10th, at the country home of the bride's mother, at South Strafford, Vt., Mr. Herrick Faber Kidder, son of Mr. and Mrs. Camillus G. Kidder, and Miss Evelyn Tyson, daughter of Mrs. James Wood Tyson.

Mulford-Bayly.—On August 7th, in St. Thomas's Protestant Episcopal Church, White Marsh Valley, Penn., Mr. Spencer K. Mulford, Jr., and Miss Mary Gittings Bayly, daughter of Nathan Rogers Bayly, of Minneapolis, and niece of Miss Marie Rogers, of Green Spring Valley, Md.

CHICAGO

Graffenried-Knapp.—On August 11th, at St. Mark's Church, Mr. William Roy Graffenried, of Louisville, Ky., and Miss Dorothy Knapp, daughter of Mrs. Charles Lafayette Knapp.

CINCINNATI

Gilmour-Lucas.—On August 1st, in London, England, Mr. James Gilmour, son of Mr. and Mrs. Virgil Gilmour, of Florence, Italy, and Miss Lily Lucas.

(*Continued on page* 118)

Not only has the Pierce-Arrow turned the tide of imported cars so that there are today far less in proportion than some years ago —not only that, but the Pierce-Arrow in American hands has invaded Europe, giving greater satisfaction to its owners than a native car on its native heath.

The Pierce-Arrow Motor Car Company, Buffalo, N. Y.

GAGE HATS are designed for every occasion,—to meet the demands of discriminating people.

They have their distinctive charm—are correct in design and authoritative in style. On display and for sale at leading millinery establishments. Our "Gage" for Fall, containing drawings of dress and tailored models, will be sent on receipt of a two-cent stamp.

Gage Brothers & Co., Dept. R5, Chicago, Ill.

Ask your Dealer for Gage Hats.

S O C I E T Y

(*Continued from page* 116)

CLEVELAND

Leeper-Hyatt.—On August 6th, at the Euclid Avenue Congregational Church, Mr. Edward Willard Leeper and Miss Evangeline Hyatt, daughter of Dr. and Mrs. Casper W. Hyatt, of Paris, France.

LOS ANGELES

Schweppe-Van Nuys.—On July 14th, at the home of the bride's mother, Mr. Richard Jewett Schweppe and Miss Annis Van Nuys, daughter of the late I. N. Van Nuys and Mrs. Van Nuys.

PHILADELPHIA

Weightman-Powers.—On August 11th, Mr. William Weightman 3rd, son of Mr. and Mrs. Aubrey H. Weightman, and Miss Mary Healy Powers, daughter of Mrs. Ida Powers, of Shelby, Ia.

ST. LOUIS

Crunden-Tweedy.—On August 20th, in London, England, Mr. Walter M. Crunden and Miss Alice Tweedy, daughter of Mr. and Mrs. Robert Tweedy, of Milwaukee.

ST. PAUL

Tyson-Rothschild. — On September 3rd, at the Church of St. John the Evangelist, Mr. Charles Elwood Tyson, of Chicago, Ill., and Miss Madeline Rothschild, daughter of Mr. and Mrs. Valentine J. Rothschild.

SAN FRANCISCO

Buckingham-Page.—On September 6th, Mr. Charles Buckingham and Miss Dorothy Page, daughter of Mr. and Mrs. Arthur Page.

Weddings to Come

NEW YORK

Blair-Clark.—On September 20th, at the country home of the bride's parents, Peapack, N. J., Miss Marjorie Blair, daughter of Mr. and Mrs. C. Ledyard Blair, to Mr. William Clark, son of Mr. and Mrs. J. William Clark, of New York and Bernardsville, N. J.

Manice-Poor.—On October 3rd in St. George's Chapel, Flushing, L. I., Miss Phoebe Manice, daughter of Mrs. Heaton Manice, to Mr. Wharton Poor, son of Mrs. John C. Poor, of Washington, D. C.

Steele-Milburn.—On November 1st, at the Episcopal Church, Westbury, L. I., Miss Nancy Steele, daughter of Mr. and Mrs. Charles Steele, to Mr. Devereux Milburn, son of Mr. and Mrs. John G. Milburn.

CHICAGO

Bowen-Phelps.—On October 4th, Miss Louise Bowen, daughter of Mrs. Joseph T. Bowen, to Mr. Mason Phelps, son of Mrs. Elliott H. Phelps.

Coffin-Greeley.—On October 4th, Miss Dorothy Coffin, daughter of Mr. and Mrs. Arthur S. Coffin, to Mr. Samuel A. Greeley, son of Mrs. Frederick Greeley, of Winnetka.

Dunham-Reilly. — On September 27th, Miss Anna Mary Dunham, daughter of Mrs. James S. Dunham, to Mr. John Rice Reilly, son of Mrs. Henry J. Reilly, of Winnetka.

Hayden-Leigh.—On October 8th, Miss Frances Elizabeth Hayden, daughter of Mr. and Mrs. Harvey Smith Hayden, to Mr. Carl Garden Leigh, son of Mr. and Mrs. Charles Leigh.

Lyford-Boyd.—On October 4th, at Seven Gables, Wheaton, Ill., Miss Gertrude Lyford, daughter of Mr. and Mrs. Will Hartford Lyford, to Mr. Edwin Ruthven Boyd, of Glasgow, Scotland.

Mitchell-Hunter.—On September 27th, at the summer home of the bride's family at Lake Geneva, Ill., Miss Gwendolen Mitchell, daughter of Mr. and Mrs. John J. Mitchell, to Mr. Robert Hunter.

PITTSBURGH

Wells-Van Pelt.—On October 4th, Miss Margaret Wells, daughter of Mr. and Mrs. Robert Wells, of Sewickley, to Mr. Randall Turner Van Pelt, of Philadelphia.

RICHMOND

Crutchfield-Price.—On October 28th, Miss Louise Crutchfield, daughter of Mr. George Crutchfield, to Dr. Lawrence T. Price.

SAN FRANCISCO

Peterson-Maillard.—On September 20th, at the home of the bride's parents in Belvedere, Miss Kate P. Peterson, daughter of Mr. and Mrs. Ferdinand C. Peterson, to Mr. John Ward Maillard, son of Mr. and Mrs. John W. Maillard.

DISPATCHES FROM THE OPENINGS READ:

(*Continued from page* 30)

them conceded elbow-length kimono sleeves, while others showed long, kimono sleeves.

The fronts of the Premet coats give a bolero effect, while the backs ripple slightly, and are cut hip-length; sometimes they even cover the hips. Some of the taffeta and moire cutaway models have a hip drapery, the fulness of which is accentuated by the crispness of the materials. Evening mantles are just long enough in the front to cover the knees nicely; always voluminous, they are either flaring, or draped. Premet often distinguishes her mantles by an artificial rose at the waist-line in the middle back. The favorite materials for such wraps are striped silk, moire ratine, *velours de laine*, and metal brocades.

Among the many colors of dyed fur which Premet sponsors, and which bid fair to become prominent, are mustard, olive green, apricot blue, beige, in many shades, bordeaux, beet, and old red.

LANVIN

The novelty with which Lanvin begins the season is an embroidery of small, jet beads on different shades of blue chiffon, *velours de laine*, and velvet. On one dress of navy blue velvet I noticed a trimming of old-blue chiffon figured at intervals with life-size clusters of grapes and foliage done in jet beads. In an elaboration of this same idea she sometimes forms the collar and cuffs of a street suit of closely set jet beads, and trims it with ornaments of the same material.

All the openings show a tendency toward short, full skirts, and many of Lanvin's street models are ankle-length. However, her afternoon gowns almost touch the floor and are shirred in at the hem. Many of the gowns which I saw at this opening had girdles, and few of them were sashed. The coats shown were in almost every variety, from abbreviated boleros to straight, three-quarter length coats.

REDFERN

By way of originality, Redfern is showing some evening gowns ankle-length on one side and shorter on the other. The corsages of his models are extremely low, and many of them are veiled in thinnest net, which also forms angel sleeves. Other evening gowns are very much draped and voluminously flounced.

Redfern shows many black satin sashes and trimmings of metal lace and beads on costumes designed for street wear. Russian blouse and half-length, semi-fitted coats seemed to dominate this opening, and I saw much red for street wear.

BUZENET

The infinite variety of skirts shown by Buzenet interested me very much. Some of them were short and deeply slashed; others touched the floor all around, and were not slashed at all. Although much latitude of choice was afforded in length, the effect of breadth was almost invariably increased by plaits, tunics, or ruffles, placed somewhere between waist and hem.

Buzenet sponsors a lavish use of artificial flowers on evening gowns, as well as festoons of beads, jet embroideries, and trimmings of fur, and black-and-gold brocadings.

WITHOUT going to Paris you can inspect the actual materials being shown there for the creations of the FALL and WINTER, 1913-14

Paquin, Redfern, Poiret, Drecoll—all the Parisian Temples of Fashion—are now taking orders for Gowns and Suits of identically the same fabrics as you can see at your dressmaker's or tailor's in the celebrated

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Club Cocktail

that there is between a raw, new Whiskey and a soft, old one.

The best of ingredients—the most accurate blending cannot give the softness and mellowness that age imparts.

Club Cocktails *are aged in wood* before bottling—and no freshly made Cocktail can be as good.

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I will send you my Home Treatment Box for $5. This "travelling Beauty Shop" contains the choicest preparations of my New York Salon, and is accompanied with advice to suit your special needs. In this neat, compact container are my most helpful preparations, together with my secrets for their use. You can get these preparations for $5—the value, separately sold, is over $10.

This Box Contains Mary Grey's

Cleansing Cream	Face Lotion	Face Powder
Retiring Cream	Skin Tonic	Liquid Rouge
2 Skiki Sachets	Muscle Oil	2 Facial Cloths

The most helpful course I have ever offered. Send for my Home Treatment Box, if you value a clear, fresh and unwrinkled skin.

MARY GREY Bleach Cream is a preparation much needed at this time of year. Removes summer tan and freckles, $1 a pot.

MARY GREY Eyelash Grower is used before retiring—a little on the end of the brush makes a noticeable growth even in a few weeks. $1.50 a jar.

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Satin Slippers

Satin Pump, Turn Sole, 2 inch Louis XV Heel $3.00

We carry in stock a complete line of the above in Black, Blue, Pink, White, Silver Gray, Gold, Emerald Green, Nile Green, Lavender, Yellow and American Beauty.

Silk hosiery to match at 95c. and $1.50

N. B.—Mail Orders promptly and accurately filled for those out of the city desiring immediate delivery of satin slippers of color to match gown.

Send for Summer Catalogue V

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by motor, by train, by water, Society is again establishing itself at home, preparatory to entering upon Fall and Winter activities. Women who KNOW, who must constantly look their best, FIRST attend Mrs. Adair's Salon for treatment which banishes the coarsening effects of summer outdoor life, and restores the soft, youthful contour and perfect complexion. It is during these early Fall weeks that Mrs. Adair's Salon is more than ever the mecca of New York Fashionables.

If you cannot visit Mrs. Adair's Salon

you will, nevertheless, be able to obtain splendid results by self-treatment at home with Mrs. Adair's GANESH TOILET PREPARATIONS, which may be ordered by mail. A few are mentioned here.

GANESH CHIN STRAP. (Illustrated), $5, $6.50, for reducing the double chin, removing lines from nose to chin, and restoring lost contours; also prevents snoring.

GANESH Muscle-Developing Oil. $5, $2.50, $1. Removes lines, fills hollows, obliterates lines on eyelids, making them white and firm.

GANESH Eastern Balm Cream. $3, $1.50, 75c. Can be used for the most sensitive skin; unequalled as a face cleanser and skin food.

GANESH Diable Skin Tonic. $5, $2, 75c. Closes pores, strengthens and whitens skin; good for puffiness under the eyes.

GANESH Lily Sulphur Lotion. $2.50, $1.50. Beautifies the skin, removing tan and sunburn, making skin white and firm.

GANESH FOREHEAD STRAPS, for removing lines on the forehead and corners of eyes. Good also for neuralgia and insomnia. $4, $5.

BEAUTY BOXES. $35, $25, $5, containing every requisite for the tourist.

GANESH Eastern Balm Skin Food. $3, $1.50, 75c. Good for tender, dry skins; makes muscles firm, fills hollows.

GANESH Freckle Lotion. $2.50. Bleaches freckles.

GANESH Beauty Cream. $2, $1. Absolutely free from grease; to be used before powdering.

GANESH Eastern Flower Powder. $1. Fine and pure; for day use; all colors.

GANESH Beauty Sachets. Box of 20, $2.50; for use instead of soap.

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reflects in its handsome appointments, the simplicity, elegance and exclusive originality which has always characterized Jack's Footwear.

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are designed in the newest prevailing Fashions and built on special lasts to meet the needs of growing girls and women who desire the more conservative models.

Style No. 8217.
College Girls' tan Russia Calf laced Boot; welt sole, flat heel. Price $5.00.
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Same as above, in Black Russia Calf. Price $5.00.

This last may be had to order from our Custom Dept. in Colonials, Pumps, Oxfords and Boots in any materials or colors, including White Buckskin. Write for Estimate.

Advance Fashions for 1913-14 are illustrated and described in our new Autumn Catalog H, sent upon request. Included in this book are exclusive designs for Dress, Athletics and General Wear.

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Address All Mail Orders to 11 West 34th St., New York.

On Her DRESSING-TABLE

THE value of petroleum as a hair lotion has been well established. An excellent petroleum preparation is put up in Lyons, France, and sold here by a well-known perfumer. Before shaking, the oil is plainly visible on the top of the contents, but the odor is not unpleasant because the liquid has been slightly perfumed. In preparing for use, shake the contents thoroughly, and sprinkle the oil directly upon the head or pour a little into a saucer. Then with a small sponge or a pad of hydrophil cottonwool rub the lotion into the scalp. This should be done regularly every morning for two or three months in order to produce a satisfactory result. Prices, $1 and $1.50 a bottle.

BATH MITTENS

Bath brushes have been made in great variety, but somewhat different in shape and texture from all forerunners is a bath mit. This is literally a mitten that slips on over the hand and fits as snugly as one of wool. It is made of tape woven in such a manner that when rubbed over the skin it causes a decided friction and an invigorating glow. These are sold in pairs for 70 cents a pair.

SACHETS THAT LAST

A reliable chemist with a shop on one of the smart avenues of New York has built up an enviable reputation from the powders and perfumes that he personally makes. He does not seek the unusual and bizarre in his essences, but adheres to certain standard scents such as rose, violet, lily-of-the-valley, gardenia, white heliotrope, Virginia clover, carnation, and orange flower; a bouquet odor and an oriental sandal are examples of the composite scents. For those who prefer sachet to perfume, the preparations of this chemist will be found wonderfully satisfactory; for be it known, of all the difficult and complex problems that the perfuming chemist has to contend with there is none so elusive and troublesome as the making of sachets.

Many sachets, whatever their price, lose their strength very soon, for the flower essence of sachets is quickly dissipated by the warmth of the body. Therefore, these powders must be most carefully prepared so that they may retain their floral sweetness and yet not be cloying and heavy. These particular sachets seem to have accomplished this end. Price per full ounce jar, $1.

The face powders are no less carefully compounded. They are really remarkably adherent, have a faint violet perfume, and are tinted in white, flesh, cream, and the new mauve tones, which last impart a clear glow to the complexion very different from the ghastly hue that some of these mauve powders give. Price, 50 cents a box.

TO DRY THE HAIR QUICKLY

The semi-monthly shampoo is a bugaboo to a great many women, not so much because of the shampoo itself, as because of the tedious work of drying the hair which ensues. This lengthy process may be hastened by the use of an electric comb. This device has for a foundation a curling iron, over the lower half of which is slipped a long-toothed, metal comb. Into the wooden handle is slipped the cord. The handle and frame are made to revolve so that the cord is saved from wearing out and is prevented from knotting while in use. At the other end of the two yards of cord is a socket which is attached to the electric fixture. The heat in the comb has been carefully regulated so that there is no danger of the hair being burnt as it becomes dryer. This apparatus is a double time-saver for it removes the tangles from the hair at the same time that it is drying it. However, should the hair be very curly and as a consequence more tangled, it would be better to go over the hair with a brush before using the hot comb.

To use the curling iron it is only necessary to slide the comb off the iron. Should the iron seem too hot, it is a simple matter to turn off the current, and the iron will retain its heat for several minutes. This ingenious article costs $4 complete, together with a small, nickel-plated stand on which to rest the hot implement.

A VAIN TRIFLE

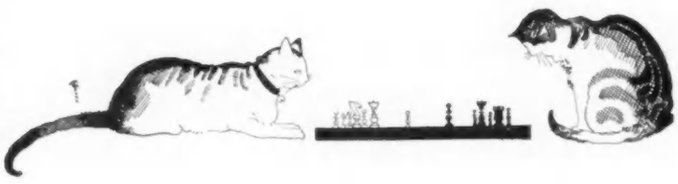
Among the harvest of autumn novelties in a Fifth Avenue department store was noted a new rendition of an old theme—the vanity case. A dainty case it is of moire silk in several of the latest fashionable colors—rose, lavender, violet, light blue, dark blue, an absinthe tone, pale yellow, tan—such colors as line dressing-bags, purses, or motor canteens. Inside is an oval mirror hung from a ribbon and a pocket in which is slipped a fluffy powder puff. The case folds over and fastens with a button clasp. Price, $2.

FOR THE CROWNING GLORY

A Frenchman, who for twenty years has given great attention to the care of hair, has recently made a shampoo powder which he calls a waterless shampoo. It cleans the hair perfectly, removing every trace of dandruff and unnatural oil, and leaving the scalp clean, and the hair dry and fluffy. It is excellent for frequent use when for any reason the hair has become greasy—perhaps from using too much facial cream around the hair roots. It is sold at $1 a box. Full directions come with it.

There is also a liquid shampoo specially prepared at 50 cents a bottle. It produces a delightfully satisfying lather, and while it leaves the hair soft and fluffy, it never makes it objectionably dry. If the hair feels harsh to the touch after a shampoo, it is because the shampoo has been carelessly compounded. To obviate this there comes an aromatic toilet liquid for use in the rinsing water. This removes the alkaloid left by soap or hard water. Soap left on the scalp clogs the pores and air cells of the head, and is the cause of many of the diseases which afflict hair and scalp. Great care should always be taken to have the rinsing water soft; a compound which will dissolve any soap that may have escaped other rinsings is certainly a boon. This rinsing fluid is perfumed, and is the only thing of its kind made in America. It costs 50 cents a bottle.

[Note.—Readers of Vogue inquiring for names of shops where dressing-table articles are purchasable should enclose a stamped and addressed envelope for reply, and state page and date.]



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and the perfect freedom of the uncorseted figure together with the support which is so necessary for comfort are assured if you wear a La Resista model.

The La Resista Corset fits your figure as a glove fits your hand, yielding to every movement, supporting but never confining —giving the long, supple lines below the waist that are so necessary to the stylish figure today.

The Secret Lies in "Spirabone"

the patented boning which is the modern substitute for whalebone and is to be found only in the

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CORSETS

"Spirabone" is as flexible as the celebrated rapiers once made in Ferrara. It can be laid end to end without buckling or breaking and will not get out of shape or rust.

Your Gown Will Fit Better

over the La Resista Corset—you may have all the required fullness across the hips—and retain the appearance of slenderness. But you will avoid the careless, badly gowned appearance given by the boneless corset which cannot properly support the figure.

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comprising the latest vogue in Lace Front patterns with our Flexible top boning and our Silk Trico ventilating back sections, ranging from $2.50, $3.50, $5.00 and up to $25.00, with exceptionally good models at $2.50 and $5.00.

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In New York City, at our showrooms, No. 11 West 34th St., opposite the Waldorf, you can be fitted by experts who will study your individual needs and provide you with the model best adapted for wear with the style of your gowns.

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Such a Table Service, moreover, is a *sensible* Present—one which is not only useful, but, because of its artistic character, is a visible expression of good taste.

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The SALAD COURSE

PINEAPPLE SALAD:

Take one can of Hawaiian pineapple, cut in slices, drain, and lay on a bed of lettuce. Crush one-half pound of browned almonds, and sprinkle over the pineapple. Mold cream cheese into balls, and roll in the crushed almonds until very thickly covered. Place a cheese ball in the center of each slice of pineapple, and serve very cold with French dressing.

ENDIVE AND FRUIT SALAD:

Take well-blanched endive leaves, crisp well in ice-water, shake the water off, arrange on plates, and on each leaf lay alternate quarters of grape fruit, orange, and pear. Pour over this French dressing, and serve with cheese sticks.

ROLENSA SALAD:

For this salad crisped romaine leaves are arranged on a platter, and over this a layer of apple and pineapple cut Julienne. On this, seeded hothouse grapes are placed, and over all is poured a French dressing.

BIJOU SALAD:

Select well-shaped hearts of lettuce, crisp them in ice-water, shake out all moisture, remove the leaves in the center, and fill the space thus formed with cherry tomatoes, quarters of orange, and French dressing.

CELERY SALAD IN TOMATO ASPIC BORDER:

To a can of tomatoes add a tablespoonful of chopped onion, a bay leaf, and a tablespoonful of celery salt. Put this through a sieve, and add enough boiling water to make three cupfuls. To this add half a package of dissolved gelatine, and pour into a border mold. When firm, turn out on a platter, and fill center with finely cut celery, one apple, cut in small dice, and mixed with thin mayonnaise. Spread thick mayonnaise over the top, and garnish with nasturtium blossoms, and leaves.

TOMATO AND ARTICHOKE SALAD:

Take a sufficient number of artichoke bottoms for the number of people to be served, marinate them in French dressing, arrange on a platter, and on each artichoke bottom place a slice of tomato. Cover this with thick mayonnaise, and in the center of each put a slice of truffle. Garnish with small leaves from the hearts of lettuce.

TRUFFLE AND CELERY SALAD:

Take two bunches of celery, discard the green stalks, cut the white ones into small dice, or strips, crisp in ice-water, drain all the water off, add a can of truffles cut in thin slices, mix with mayonnaise, and serve in a bowl garnished with lettuce leaves.

ENDIVE SALAD WITH RUSSIAN DRESSING:

Crisp well-bleached endive leaves, arrange them on a platter, and pour over them Russian dressing, which is a thin mayonnaise to which has been added a finely shredded pimento, and a little creamed Roquefort cheese.

ALLIGATOR PEAR SALAD:

Select small, well-shaped alligator pears, cut in half lengthwise, remove the pulp carefully, and add to the pulp the yolk of a hard-boiled egg, seasoned with pepper, salt, and a little grated onion. Rub the mixture through a sieve, fill the pear shells, garnish with the shredded whites of eggs, and serve with French dressing, put into a slight depression made in center of each pear. Garnish with hearts of lettuce.

APPLE SALAD:

Slice the tops of small, perfectly shaped, red apples, take out the pulp carefully, mix with finely cut celery, chopped English walnuts, and mayonnaise. Fill the shells, set on the tops on which the stem of the apple has been left, and serve on blanched lettuce leaves

NEAPOLITAN SALAD:

This is made by cutting any kind of cold meat, or meats, into small dice. To this, add cold peas, diced carrots, beets, potatoes, well seasoned, a dash of red pepper, and mix the whole thoroughly with a mayonnaise dressing. The salad should be decorated around the edge with lettuce leaves. On the top should be laid a dressing of thick mayonnaise ornamented with fancifully cut pieces of carrots, and beets, and with sprigs of parsley and capers.

CUCUMBER ASPIC:

Cook in a quart of salted water four or five cucumbers which have been peeled, and cut in thin slices, a small piece of onion, and a little pepper. Add half a package of gelatine, stir until it is dissolved, strain, and pour into individual molds in which small pieces of cold, boiled halibut have been placed. Serve ice cold with hearts of lettuce and French dressing.

BEET SALAD:

Boil good-sized beets until tender. Cut off the top, and enough of the bottom for them to stand firmly on a platter, scoop out the center, cool, and fill with finely cut celery, and diced chicken breasts mixed with mayonnaise. Garnish with lettuce leaves.

CHEESE STICKS:

Into a cupful of sifted flour rub a tablespoonful of butter, and a pinch each of salt, paprika, and baking powder; then add the well-beaten yolk of an egg, four tablespoonfuls of grated cheese, and sufficient cold water to make a soft dough. Roll thin, cut into strips, sprinkle with grated cheese, and bake brown.

CHEESE AND OYSTERS:

Into a baking-dish put alternate layers of drained oysters, breadcrumbs, and grated Parmesan cheese. Over this pour a thick cream sauce, and bake until brown.

CHEESE PUFFS:

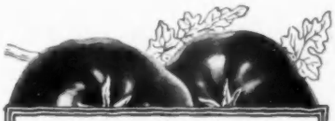
Bring to the boil three tablespoonfuls of butter in a cupful of boiling water. To this add five tablespoonfuls each of grated Parmesan cheese and flour, season with paprika and salt, cook until the mixture leaves the sides of the pan, stirring all the time, then add, one at a time, three unbeaten eggs; beat for twenty minutes, drop by spoonfuls on buttered paper far apart, bake for twenty minutes. Serve very hot.

CHEESE SOUFFLÉ:

Put a tablespoonful of butter, and one of sifted flour into an agate pan, and cook, stirring all the time until the mixture boils; then add slowly half a cupful of cream, or rich milk, season with salt and paprika, and stir until smooth. Add half a cupful of grated cheese, lift from the fire, and add the well-beaten yolks of two eggs. Cool, fold in the whites of three eggs which have been beaten until stiff, and bake in a baking-dish until brown and well puffed.

CHEESE CROQUETTES:

Take three tablespoonfuls of butter, and a third of a cup of sifted flour; cook together until they boil, then add half a teaspoonful of salt, one-eighth of a teaspoonful of pepper, and one cup of milk. When this boils, add the yolks of two eggs, slightly beaten, two tablespoonfuls of cream, and two cups of soft, mild cheese cut in small pieces. When well mixed take from the fire, spread on a platter, and cool. Shape into small croquettes, dip in egg and crumbs, and fry in deep, boiling fat. Drain on brown paper to absorb superfluous grease.



A tempting relish having the true tomato taste

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Keeps After Opening

Vine ripened tomatoes, from selected seed, grown under our personal supervision, carefully handled in sanitary kitchens, same day as picked; cooked but lightly so that the natural flavor is retained; seasoned delicately with pure spices; placed in sterilized bottles—this is Blue Label Ketchup.

Contains only those ingredients Recognized and Endorsed by the U. S. Government

Our other products, Soups, Jams, Jellies, Preserves, Meats, Canned Fruits and Vegetables, you will find equally as pleasing to Blue Label Ketchup.

"Original Menus" is an interesting booklet, full of suggestions for the hostess and busy housewife. Write for it today, giving your grocer's name, and mentioning this magazine

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THE advent of autumn finds heavy, soft silks with good draping qualities preferred for stylish cloaks and wraps. Among the many varieties of

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for fall dress purposes are the very silks best adapted to the new fashions in outer wearing apparel.

Cheney Bengalines meet every essential of a perfect cloak silk. They are sufficiently full-bodied without being heavy and they drape beautifully. These Bengalines are sold by the better stores in all the seasonable colors, both in plain and moire effects—the latter being particularly favored.

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VOGUE POINTS *from* NEW YORK

Taffeta Assumes a High Place in Formal Gowning, and Designs Heroic in Size and Bold in Coloring Distinguish the Novelty Silks of the Winter Season

WHAT the modes and sartorial customs of the season are to be has been already manifested to the observant shopper in a hundred ways. In shop windows and on counters one novelty crowds upon another. One of the most striking are the new silks figured not unlike wallpaper. Even larger than the figures of the usual upholstery are the designs splashed across some of the materials. A handsome, supple silk of rich, dark blue is scattered with splendid Maréchal Niel roses in two tones and supplemented by shaded, impressionistic foliage. The whole of each single design measures about eight inches across. In another length of novelty material a background of black and white stripes, each nearly an inch in width, was medallioned in extremely large clusters of pink and purple roses.

NECESSARILY large are the designs of the cachemire-figured silks, for they are exact copies of the patterns and colorings wrought in the priceless camel's-hair shawls brought from India for our great-grandmothers. These materials, in rich terra-cotta, burnt orange, and tawny yellow, make effective vests and shawl collars for street costumes.

TAFFETA has achieved a high place in formal and semi-formal gowning. An autumn street costume shown at one of the shops was of black taffeta as rich and supple as the crêpes and charmeuses which have so long reigned supreme. An attractive luncheon or afternoon frock was of American beauty rose taffeta with a double, flaring tunic outlined in scallops which give an impression of delicate rose petals.

THE new plaids claim attention on account of their boldness and their pleasing, old-time color combinations. One of the most daring is a remarkably rich emerald green, barred in bold scarlet. The new mahogany shade forms an attractive plaid in combination with golden yellow and rich blue. So large are the markings of these plaids that a sample would have to be a quarter of a yard in size to show the design.

SASHES are everywhere. A novelty sash ribbon about eight inches wide is of heavy silk striped gaily in variegated worsteds. Another sash, in a rich autumnal shade of brown, shows markings of mustard, red, and green; a deep violet sash is striped with yellow, green, and rose. The vivid hues of the Roman stripings are expressed in innumerable combinations. Sash ribbons are usually sold in one and one-half-yard lengths if it is desired to carry them only once around the waist, and two and one-half-yard lengths if they are to be passed twice around. Handsome, Roman silks in the stripings which distinguished our grandmother's little-girl sashes come in thirty-inch widths and may be used very effectively, indeed, for waistcoats and for high, draped girdles.

A LOVELY draped girdle for an evening gown is of white chiffon covered with a cobwebby design of crystal beads. The girdle is ten inches wide and has a sash-end tasseled in silver and gold beads. The girdle is bordered in several strands of gold beads. Remarkably effective is a bead ceinture for the evening gown. It is made of white and azure-blue crystal. The blue crystal forms large perpendicular slides which at short intervals catch the separate strands of tiny crystal beads which encircle the waist. A fringed ornament finishes the girdle at the front.

THE flaring, wired tunics which play so prominent a part in the development of the new evening gowns are often of shaded net, encrusted with bead embroidery. One handsome, black evening gown which has just been imported has a wired tunic of black net edged at the bottom with jet and embroidered at the front in a floral design of crystal beads in exquisite orchid shades. Similar embroidery motifs trim the bodice. The black satin foundation skirt is in round length and is undraped. A charming effect is gained in an evening gown which has a black foundation draped with a tunic of black net embroidered all over in crystal and jet beads.

THE tunic in some form is to be found on almost all the new skirts. In tailor-made suits it is distinctly modified, taking the form of a double or even a triple skirt. The plainer skirts often have a panel front with the tunic starting at the side fronts and extending across the back. Other models show the tunic stitched flat across the front and flaring a trifle at the sides and back. In afternoon dresses the tunic is frequently made of a contrasting material, such as lace for a crêpe dress, or tulle for a charmeuse dress. As a rule, such tunics are distinctly full and stand stiffly away from the figure. Some of the newest evening dresses show a tunic wired to stand out; the lower edge is often trimmed with a band of fur. Notwithstanding the fulness which is being introduced in such ways, the slender silhouette is not lost as the bottom of the skirts are still very narrow. The one-sided tunic is still much worn. Sometimes this kind of tunic is plain with the back falling into the drapery of the skirt, and sometimes it is plaited and extended in an even length across the back where it loses itself in the folds of the gown.

A NOVELTY chiffon blouse for the cutaway suit comes in various colorings. An especially pretty one is of violet chiffon with a long vest of harmonizing, Roman-striped silk. The V-neck is edged with a plaiting of écru net, a material, which, as a trimming medium, will be as much used this winter as during the summer.

AN interesting feature of the new coats is the higher neck closing. The reason for this is not hard to trace, as the blouses for the winter still show an open neck, and often a small vest composed of no heavier fabric than tulle. In many instances the collars and cuffs are of fur, in others of the same material as the coat itself.

BLACK velvet and dark colors are used almost exclusively for the winter hats. The trimmings are tall, uncurled feathers, Paradise, or fancy feathers posed at new angles. Some stand upright at the front and others shoot off at the back. The hats with the brim rolled up abruptly at the back show the trimming placed at the side or directly in the back.

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The Important Points to Think of When Buying a Corset

A woman should know that the corset she buys is so constructed as to correctly poise the body and bring out its natural outlines and proportions to best advantage, for correctness of poise assures that the gown will drape gracefully and the perfect natural lines and proportions show the feminine form at its best.

The picture shown above is an *exact photographic* reproduction (not an artist's drawing) of a Goodwin corset — the corset which embodies those principles of construction which reveal the wonderful beauty lines of the normal body and is never visible beneath the closest fitting gown. It permits absolute freedom for all the activities of life and is so comfortable that the wearer is never conscious of being corseted.

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ANSWERS *to* CORRESPONDENTS

A House for Which Vogue Planned the Decorations and Furniture, and Then Bought the Furnishings Suggested

VOGUE stands ready to fill the rôle of an authoritative, friendly, cultivated adviser, always at your service. Any reader can obtain from this department an answer to any question on dress, etiquette, social conventions, schools, smart equipments, entertaining and purchasing, by complying with the following rules:

(1) Addresses of where to purchase any article will be sent by mail without charge and as promptly as possible, provided that a self-addressed stamped envelope accompanies request.

(2) Answers to questions of limited length and unlimited as to time of answer, will be published in Vogue at its convenience without charge.

(3) Ten-day questions. Answers sent by mail within ten days after receipt. Fee, 25 cents for each question.

(4) Confidential questions. Answers sent by mail within six days after receipt. These answers will not be published without permission. Fee, $2.

(A) The right to decline to answer is in all cases reserved to Vogue.

(B) The writer's full name and address must accompany all questions asked of Vogue.

(C) Self-addressed and stamped envelope must accompany all questions which are to receive answers by mail.

(D) Correspondents will please write on one side of their letter paper only.

To Mrs. C. H. L.

I am building a new house and would like to have your advice in regard to interior decorations and furnishings. Will you please send suggestions for porch furniture (to be also used as a breakfast-room), for a living-room, dining-room, a guest-room, my small son's bedroom, and my own bedroom? The plans of the architect are enclosed with full explanations.

Ans.—From the plans of your house alone we judge that you have spent a great deal of thought upon it, and that it must be furnished with a corresponding amount of care. With this in mind we list for you below the unusual things which not only give individuality, but will contribute that air of distinctiveness which we know you wish your home to possess.

The wrought-iron lamp, mentioned in the appended list, is to be placed beside the entrance door on the porch. One will be quite sufficient, but, if you prefer, a lamp may be placed at either side of the door.

We are enclosing samples of materials to be used for upholstery and curtains. The walls of the living-room should take their color from the tones of gray suggested for the hangings of that room. The woodwork should also be of the same gray, stained so as to show the grain of the pine. The floors will be lovely done in gray. You will find the spaces the furniture will require marked according to scale in the diagram herewith, as are also the spaces for the rugs.

THE COLOR NOTE

The chintz for the upholstery will give the color note which is repeated in the sunfast material for the windows, and in the fireplace. The bricks of the fireplace may be red, put together with gray mortar that matches in tone the gray of the wood and walls.

The davenport suggested for the living-room is seven feet long and might have a slip-cover of the chintz. We would rather reserve the willow furniture for the porch, as but very little furniture is required to make the living-room attractive and comfortable. At one end of the davenport a small table, stained gray, may be placed so it can be used for a lamp and some books. Beside the large chair on the other side of the hearth, another small table would be convenient for a reading-table.

A large writing-table, five feet long, and stained gray, may stand out in the room, with a plug in the floor underneath for a table lamp which will give sufficient light. This will serve as a library-table as well as a writing-table. The desk armchair, mentioned in the list, should be painted black, and decorated with colored flowers. Smaller chairs, placed on either side of the closet under the stairs, might match the desk chair, except for the arms, and the chair beside the table would be pretty of willow, stained gray, and cushioned in chintz.

WINDOW CURTAINS

The curtains at the windows of the living-room should be hung on rings from brass rods, and heavily weighted at the bottom so as to hang close to the windows. Valances may be used, and the curtains may be drawn tight when occasion demands, otherwise they should be wide open so that the palms and flowers of the garden may be seen from the living-room.

The chintz suggested for the curtains is copied from a very old design, and is hand-blocked. On a gray background are figures in mulberry, violet, and blue. It comes from England, and it will probably not be duplicated. You spoke of using rose with the gray walls, but do you not like the stronger mulberry shade to balance the gray? This is more unusual, and the gray and old-blue combined with it will oppose any feeling of too great warmth it might otherwise have.

The rug suggested is plain gray and all wool, with a plain band border of dull blue, or a border in the "Wall of Troy" design. Instead of portières a three-fold screen done in chintz to introduce the chintz on that side of the room will be more attractive at the door which leads to the dining-room.

THE DINING-ROOM

The dining-room walls, floor, and woodwork could be a counterpart of those in the living-room, with the French windows curtained, and valanced in a blue-and-gold sunfast fabric.

We advise having the dining-room rug of the same make as that in the living-room, and in a dull blue color. The fireplace in this room should be of all gray bricks and mortar. On each side of the fireplace, basket lights may be hung. The basket proper, and the arms may be old ivory in color, the flowers delicately colored, and the ribbon blue. The light should be afforded by electric candles, and the sideboard, as well as the dining-table, should have connections for candles. The dining-room furniture may be painted gray, and the wall-paneling would be pretty in old ivory, flowered in soft colorings.

The dining-table may have a mahogany top, which is quite in keeping, but, of course, a painted top with a glass cover is the prettier. We advise chairs

(*Continued on page* 128)

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that you vibrate health—so that everyone with whom you come in contact is permeated with your vitality, your wholesome personality—feels better in body and mind for your presence.

I wish you could stand with me at my window for a few minutes and, as the women pass, realize with me how many need better figures, better health. They could have them, too, with just a little daily effort which is **easy**—not as hard as the things they are doing.

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Sit down and write me NOW. Don't wait—you may forget it.

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ANSWERS *to* CORRESPONDENTS

(*Continued from page* 126)

with rush seats. The sideboard should match the woodwork, and be a part of the architecture. Charming candlesticks painted to match the furniture and supplied with appropriate shades for use in this room would cost very little.

The breakfast-room, or porch, could have a grass rug, and the furniture would be pretty of gray willow. The breakfast-table may have a wooden top.

THE OWNER'S BEDROOM

The stairway and upper hall should be developed in the same gray used below stairs. Each bedroom might be treated differently. To begin with your room: In this room we advise soft gray walls, with the woodwork and doors in a deep, old-ivory tone. We prefer deep cream bricks for the mantel. In this room gas logs would be very convenient, although they are never so nice as real logs.

The beds listed are all iron, and are painted in a very deep, old-ivory tone, and striped with a color. Use bed spreads of chintz, and have a valance put on separately. This should be attached to the box springs so that the spreads may be tucked in all around to show the pretty side-railings.

The dressing-table could be made three feet six inches long, and possess two drawers, and a shoe-shelf underneath. We would suggest draping it with the chintz used for the bed covering. The frame of the mirror should be painted to match the beds. The light may be hung from the ceiling, eighteen inches from the wall, and we suggest the use of a soft, rose-silk shade.

A *chaise longue* beside the hearth, with a cover of the chintz, will be most comfortable, and will balance the dressing-table. We advise rag rugs in gray tones for this bedroom. The bedside table, and the dressing-table seat may be painted to match the beds. The windows upstairs should all have natural linen curtains hanging on rings from brass rods. The curtains may be trimmed with a narrow, linen fringe, and should reach just to the sill.

THE SON'S ROOM

Your son's room would be attractive with soft, dull green walls. A green-figured chintz would be pretty on the beds, and perhaps on an allover stuffed chair. Shelves built in the corner could be curtained in the same chintz.

The beds listed for this room are iron, and are very serviceable ones. As you suggested, the little old-fashioned sewing table which you have will make a charming dressing-table with a mahogany framed mirror hanging above it. The curtains should be of linen, like those of your own room, and the rag rugs may be in tones of green to match the chintz. A little table by the bed, and a couple of straight, painted, green chairs complete the room.

THE GUEST-ROOM

The guest-room may be entirely different from the others. The walls may be in a lovely orange shade with the woodwork of black. The linen curtains at the windows may be like those in the other rooms. The furniture should be painted black, with flower decorations in color, and the bedspreads could be of ivory and black linen. The rag rug should here be in deep, ivory tones. Above the painted dressing-table might be hung a black mirror, and light from candles would be very effective.

The sleeping-porch should have very little on it; the corner is the best place for the baby's bed—entirely away from drafts. The grass rug may be like the one listed for the lower porch.

These suggestions are but tentative, so please feel at liberty to make any criticism you wish. You asked us to do your house as though it were our own, and we have done so, and have looked up the very smartest things.

You will find enclosed detailed answers to all of your questions, and prices for the various furnishings we have used. When you are quite finished with the samples, please return them to us. If you wish us to buy any of them, we will do so, and if they do not please you we will send other things to you. Everything we are sending we consider to be in the best of taste, and while all of the things are inexpensive there are none of them too cheap to be good. A list follows of the furniture which we suggest, and the prices.

PRICE LIST

Porch

Wrought-iron lamp, $12.

Living-Room

Rug, 9 x 15, all wool, plain gray, blue border, $41.25; chintz, 31 in. wide @ $1.75 yd.; sunfast material for windows, 50 in. wide @ $1.30 yd.; davenport, 7 ft. long, with chintz cover, $70; table beside davenport, done in gray, $22; fireside chair, $43; table by chair, done in gray, $25; writing-table, in gray, $75; desk-chair, decorated in black, $15; 2 side chairs @ $10.50 each, $21; screen, covered in chintz, both sides, $35.

Dining-Room

Rug, 12 x 12, all wool, $43; sunfast material for curtains, 50 in. wide @ $1.30 yd.; 8 chairs @ $14 each, $112; serving-table, 3 ft. 6 in., $40; dining-table, 4 ft. 6 in., $85; 2 electric fixtures @ $12 each, $24.

Breakfast-Room

Grass rug, 9 x 12, $15.

Son's Room

2 beds of iron @ $19.75 each, $39.50; 1 rug, 3 x 6, $3; 1 rug, 4 x 7, $5.50; chintz, bird design, 65c. yd., for bed covers; bedside table, glass top, $9; mahogany mirror frame, $15; chair, $10.

Owner's Room

2 beds, painted and striped in color, $40 each, $80; dressing-table, 3 ft. 6 in., 2 drawers and shelf, including labor of covering, $20; 9 yds. single width chintz, for covering, @ 45c., $4.05; three-fold mirror to stand on table, painted to match beds, $35; mirror to hang on wall, painted to match furniture, $12; glass top to fit, $10; good box springs from $9.75 to $25, good hair mattress from $15 to $40, pillows from $2.25 to $4.50, sofa in muslin, including labor of putting on material or making slip cover, $52; dressing-table seat, $22; night table, $30; straight chair, painted to match, $10; 2 lights for mantel @ $6.50 each, $13; 1 rug, 6 x 9, $11.50; 1 rug, 2 ft. 6 in. x 5, $2.25; 1 rug, 3 x 6, $3; chintz @ 45c. yd.; natural linen for curtains, 50 in. wide, 90c. yd.; linen fringe for trimming @ 20c. yd.

Guest-Room

2 beds, 3 ft. 6 in., painted black, and decorated @ $45 each, $90; chest, $64; mirror for same, painted black, $15; 2 chairs @ $10.50 each, $21; 2 rugs, 3 x 6 @ $3 each, $6; linen for bed covers @ 90c. yd.

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Correspondence Invited

The NEW MEANS *of* SUPPORT

(*Continued from page 55*)

A third type of corset, shown on the right of page 55, is of elastic tricot, and distinctly pliable. This is an excellent model for athletic or constant wear, as it holds the figure in place, and yet does not restrict it in any way.

THE "LAZY POSE"

Women have gradually come to realize that corsets should be fitted just as a gown should be fitted. Therefore, though certain styles for certain uses may be recommended, fitting is essential for individual satisfaction.

The greatest change in corsets came when the waist-line was raised, and the skirts were narrowed. This meant that hips must go. The confining of hips caused either an enlarged waist-line, or the pushing of the flesh downward, so corsets grew in length to prevent the confined flesh from protruding in an ugly line at the lower edge. The general contour of line must be as straight as possible from waist-line to knee. To produce the correct pose, that much-discussed "lazy pose," the belt was raised slightly in the front, the heels of shoes were lowered to tilt the figure backward, the knees were bent forward, and the shoulders dropped. As style lies rather in the general effect than in the detail, it is of great importance to acquire a smart pose.

THE NEW MODELS

There is a new boneless corset which will probably prove popular for athletic purposes, and with young girls and slender women.

A model which, though boned, gives the requisite supple pose is illustrated on the upper right of this page. The important feature is the regulation boned front and back section with a soft fabric between, to give freedom over the hips.

Below, on the left, is a corset answering a two-fold purpose. It is excellent for athletic purposes, and also acts as a hip-reducer. As in all the new models it comes but a few inches above the waist-line, and is distinctly long over the hips. Its flexible boning, low bust, and front lacing make it a comfortable model for the stout figure.

The corset at the right was designed for medium and slender figures. While there are sufficient bones to support the figure, they are so placed as to bring out the natural grace. As in all the models of this maker, there are no stays over the hip bones. With most gowns it is necessary to wear a brassière with these very low-bust corsets.

A soft fabric stretched between the regulation boned back and front means hip freedom

Because of its extreme length and other details of construction, this corset makes a good hip-reducer

A model for medium and slender figures, comfortable in its lacing, boning, and elastic across the back

BIEN JOLIE
CORSETS & BRASSIERES

GRACEFUL, sweeping lines, with girlish suppleness, is accomplished by wearing the *Grecian-Treco Corset.*

Of light, silky knitted material, practically boneless, the Grecian-Treco fits over the figure with clinging smoothness—gives ample support, with exhilarating freedom and flexibility.

In many fashionable styles for all figures. $5, $7.50, $10 to $25.

YOU obtain a greater degree of style and trimness in your gowns, when you wear a *Bien Jolie Brassiere.*

Overcoming all wrinkles, bulging and ridges—these Brassieres increase your figure beauty, and give a marked attractiveness to the fit and appearance of all your outer garments

Perfectly adjustable. Boned with light, flexible, non-rusting Walohn. In many styles and materials. 50c., $1, $1.50 to $12.

If your dealer can't supply the Bien Jolie Corsets and Brassieres write us and we will see that your wants are supplied through a Bien Jolie dealer.

Send Postcard, giving dealer's name, for illustrated Style Booklets.

BENJAMIN & JOHNES - - 60 Bank Street - - NEWARK, N. J.

The slight bend of the eye holds it away from the fabric and prevents its being punched and torn.

Perfect Fastening

A perfect gown demands a perfect fastening. Prevailing fashions dictate that the lap must be flat—a requirement met by the hook and eye that's flat. They make the lap look like a sewed seam.

Doric
Hooks and Eyes

Trade Mark Reg. U. S. Pat. Office. Pat. Feb. 11, 1908.

The kind that's flat. Made in four standard sizes, both black and white. No. 1 Small. No. 2 Medium Small. No. 3 Medium. No. 4 Large. Guaranteed not to rust or stain.

Send name and address and that of your dressmaker with 2c postage. We will send full 10c card. State size and color.

STERLING PIN CO., Derby, Conn.

Doric Hooks and Eyes are only one-third as bulky as "fishhook" hooks.

"Vogue Patterns not only supply the latest Pa isian ideas, but the patterns are perfectly cut and arranged so that a child could use them."

L— M—.

A Vogue Pattern gown is a *Paris* gown. Though you make it in your own house, it bears the signature of the Rue de la Paix. Watch for the comprehensive array of new designs in the

AUTUMN PATTERN NUMBER

All Newsdealers September 29th

Leonard's

now located at **24 W. 39th Street** are showing a large selection of early Fall models, made of the finest fabrics at moderate prices.

Everything made in Women's apparel in our workrooms.

The largest assortment of ready-to-wear garments always displayed in our showrooms at prices ⅓ to ½ lower than elsewhere.

Mme. Leonard's Self-Adjustable Maternity Apparel

We are specialists in the making of these garments which are original with us, and especially designed to meet the changing conditions without alterations.

250

No. 200. Newest model for early Fall, made of Canton Crepe, elegant draped skirt, vest of fine venise lace, long chiffon sleeves and moleskin collar. Price - - - - - ***$34.50***

Catalog V and order blanks sent out of town upon request

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Dr. Jeanne Walter's Famous
RUBBER GARMENTS
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Wear my famous garments a few hours a day while walking or exercising and your superfluous flesh will positively disappear. Made either to cover entire body or any part. Results are quick and absolutely safe. Endorsed by leading physicians. Used by athletes, jockeys, etc., the world over. Union suits, stockings, jackets, belts for reducing the flesh anywhere desired. Invaluable for rheumatism.

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Rubber Elastic Webbing
SLIP-ON
Made of strong rubber elastic webbing. It holds the body firmly, gives an even pressure throughout and produces that uncorseted effect. Far superior to ordinary corsets.
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Price $8 and $9
Perfect fit guaranteed

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SLIP-OVER
Made of strong rubber elastic webbing. Worn over the corsets, reducing the shape of very heavy thighs (below corsets) perceptibly.
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Perfect fit guaranteed

This garment can be worn under the corsets all day without the slightest discomfort.

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Chin only - - - - - - - 2.00

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Chicago Representative: E. BURNHAM, 138 N. State Street.

The WELL-DRESSED MAN

Autumn Suitings Show Subdued Colorings in Accord with Heavier Fabrics—The Few New Suggestions in Dress Details Are Now Being Weighed in the Balance

AUTUMN now arrives, and with it darker colors and, of course, heavier materials. In business suits no rigid rule can be laid down about fabrics, colors, and patterns, for so much depends upon the wearer, his build, and the way he carries himself. It is evident, nevertheless, that the vogue of the soft, fuzzy cloths is declining, and that they are being replaced by firmer fabrics such as unfinished worsteds. This is because closer-fitting garments are advocated for the coming seasons.

The latest suitings from London reveal a sprinkling of dark greens and dark blues, neither plain nor checked, but peculiarly cross-woven in an interply of subdued colors. The quietest of the fancy materials are the blacks and dark blues that show faint hair-lines of white. These have not the sharply defined patterns we have been accustomed to seeing, but are of a more conservative, less conspicuous cloth in which the black or blue is dominant. One of the most striking effects is black, with broken white stripes; that is, the white is partially concealed by the nap of the goods.

The cut of lounge suits tends a trifle more toward the fitted than the straight lines. This difference is most noticeable in the high, snug waist-line. The coat, either double- or single-breasted, and preferably the former, fits rather tight all over. It is made with moderately cropped shoulders, narrow sleeves, and sometimes with turnback, narrow cuffs. The lapels are quite broad with a peaked notch that shows but little opening. The coat closes with two buttons. The trousers are narrow and straight, either with or without cuffs at the bottom.

Broader than formerly is the four-in-hand worn here with a wing collar

A moire tie interwoven with chrysanthemums spreads the opening of a fold collar

THE CUTAWAY AND TOP COAT

The only correct afternoon coat is the cutaway. It is smartest when made of black, unfinished worsted, but it may also be of very dark gray worsted. Although many afternoon coats are braided along the edges, the plain tailored coat is favored.

Autumn top coats show little change. They are made in gray-blue, or gray-green mixtures, although the vogue for plain blacks and plain, soft grays will still hold. The almost forgotten covert cloth is being revived by the most exclusive tailors, but it is sanctioned only in the dark tans, and in the heather blends.

THE NEW AND OLD IN SHIRTINGS

Among the new shirtings are seen many rich colorings. There is a predominance of white grounds with sharply contrasting stripes, and figures in chestnut browns, blood reds, burnt yellows, and deep greens. In the better grade of autumn shirtings the preference is for wide, colored stripes showing delicate tracings in white—a change from the solid-ground effects. Plaited bosoms and single cuffs are chiefly shown by the best custom-makers. Stiff bosoms are said to be edging their way back into fashion, and well-dressed men are favoring the reversion. It is a settled thing that semi-starched shirts with plaited bosoms, and double cuffs will continue their popularity for a long time to come.

Corded linens, fancy piqués, and Austrian cotton batistes with printed stripes and Jacquard patterns are prominent in the fall shirtings. The shirts with finely tucked bosoms which were very popular for business dress during the past summer, and even last winter, are on the wane. They do not look well with heavy garments. The style is wholly a summer one, for the shirts look best without a waistcoat. Heavy silk shirts for autumn

(*Continued on page* 134)

The soft, felt hat is shouldering aside fabric styles of last year

The correct autumn derby: curled brim, round crown, medium height

Not a matter of size

Getting a well fitting glove is not entirely a matter of getting "your size" in any glove offered you. Perfection of fit—that easy, clinging shapeliness which makes the glove such a distinguished accessory of the whole toilet—depends on quality of leather, the precise amount of stretch in the skin—and the accuracy of cutting and stitching. Just another reason why

FOWNES GLOVES

are worth asking for and securing. They cost no more, but sustain a world-wide reputation for fit and style.

If you have difficulty in securing the genuine—stamped with the name Fownes in the wrist, send us your address and names of shops visited. We will see that you are supplied.

It's a Fownes—that's all you need to know about a glove.

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REDUCE 2 TO 4 INCHES

TO GIVE THE BUST a shapely youthful contour, the greatest of all feminine problems, is finally solved with the *Ovida*

Made of "Elastreco" (a loosely woven elastic fabric of exceptional softness and flexibility) scientifically contoured to nature's classic model, the *Ovida* **Reducing Brassiere** is without doubt the most comfortable, hygienic and beautifying garment ever designed for women's wear.

An ideal support with or without corset, confining the bust in its natural position, and moulding the relaxed tissues into diminished youthful outline without any compression.

Soft, flexible and delightfully yielding, yet always retaining its shape, and reducing the bust from **two to four inches** the minute you put it on.

For style or shapeliness, dress or negligee, and incomparable for athletics. No bulging or wabbling flesh, **no rigidness, no slipping and no corset lines.**

Light, cool, durable, washable; daintily trimmed with lace and ribbon, fastens in front, and fits perfect without adjustment.

Note FOR SALE AT LEADING STORES. Ask your dealer to order you an **Ovida Reducing Brassiere** on approval, or send us your bust measure with $5.00—if after wearing two days, you do not think it the most ideal figure-shaping and health-making garment ever invented, return it at our expense and get your money back.

New Illustrated Booklet Free

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Fashion Reigns

The fashion of the present day demands that the complexion of the well-groomed woman shall be clear and of snowy whiteness. To possess this necessary requirement invest at once in a bottle of

Gouraud's

Oriental Cream

and enjoy the charms that are so admired in a fashionable woman. **Gouraud's Oriental Cream** is a liquid powder far surpassing the dry powders that have to be applied so frequently to gain the desired effect. It whitens, softens and clears the skin. It is absolutely free from grease, and consequently does not encourage the growth of hair.

Gouraud's Oriental Cream

has been in actual use for nearly **three-quarters of a century.** This is the surest guarantee of its superiority. If you will use it regularly, you will know why it has been popular for so many years.

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should always be used when applying **Gouraud's Oriental Cream.** It is perfectly smooth and velvety, and will give you the most satisfactory results. Sent in a dust-proof box on receipt of 50c.

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Send 10c. in stamps for a booklet of Gouraud's Oriental Beauty Leaves, a little book of perfumed powder leaves to carry in the purse.

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FOR WOMEN AND MISSES

A fascinating and noteworthy exhibit, emphasizing with unquestioned force the prestige of Stewart's for individuality of creations, comprehensiveness of assortments, uniform Moderateness of Prices.

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For style and tailoring, this collection of chic, thoroughly practical models is unapproachable. Revealing every whim of fashionable material such as Velour de Laine, Duvetyn, Chiffon Broadcloths, Mannish Mixtures, in plain tailored or fancy effects; plain colors or neat black and white combinations; all sizes, 14 to 20, and 36 to 44 for women and misses.

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Captivating styles in Crepe de Chine, Crepe Meteor, Charmeuse, and Canton Crepe, faithful copies of imported models; all the newest shadings represented; sizes, 14 to 20, and 36 to 44 for women and misses.

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MILLINERY, BLOUSES, UNDERWEAR and NECKWEAR

remarkable for its distinctive styles and beautiful fabrics, affording wide range for the exercise of individual taste and discretion.

A cordial invitation is extended to view this display.
Charge accountsearnestly solicited.

We do not issue a catalog, but will send on approval any of the above specials

Mrs. Copeland

Makes Distinctive and Modish Gowns.

Advanced Styles Now Ready.
Inspection Invited

Mail Orders Satisfactorily Executed.

The Cambridge Building, 334 5th Avenue
New York City

The WELL-DRESSED MAN

(*Continued from page* 132)

wear are smarter than ever. Heavy, fancy silk crêpes with white and delicately tinted grounds, satin-striped, predominate at the best shops.

COLLARS AND CRAVATS

Fold collars with cutaway fronts sustain their popularity not only because they are becoming to almost all persons, but on account of the ease with which the cravat is adjusted on them. Unlike the old, tight-meeting shapes which had to be clamped on with almost hydraulic pressure, they are free and easy to button. There has been a gradual leaning toward lower collars, but care must be taken to have a goodly glimpse of white linen showing above the coat.

The deep-pointed collars were not the success predicted. So few men really look well in them. There is something so school-boyish about them that they are not generally liked. Those whom they become will find in the better shops a very smart model with a high band made especially for autumn and winter wear. Much more desirable, however, than the deep-pointed variety is one with a new, rather extended point, an extreme form of the square, open-spaced collar, which is taking the place of the cutaway shapes, with round corners. The wing collar seems to be reclaiming much of its former vogue for business wear. Although it is not avowedly a morning accessory, it is looked upon as perfectly good form.

Larger aprons are the feature of the autumn cravats. For the last year or so, cravat styles seemed to be dominated by the shapes of the collars, but now we find the reverse to be true; we can procure collars made to accommodate almost any shape of tie. It is impossible to say that any one color is the most popular, for the new silks include a wide range of rich effects. Many of the new French silks show brocaded patterns, and even large, embroidered flower designs instead of the cross-bars, and bias stripes, which have become monotonous through over-use. Many of the exclusive silks have moire grounds with embroidered figures. Others have satin grounds interwoven with chrysanthemums and autumn leaves; still others show unusual metallic effects. A Parisian four-in-hand of an odd cut is attracting no little attention. It is cut very broad up to where the knot is formed, and there it suddenly becomes very narrow. This permits a neat knot and a broad apron effect.

White tracings on the wide, colored stripes is the accepted thing in shirtings

Fine, black lisle socks with self-clockings are rivaling silk half-hose

Subdued colors are preferred in waistcoats; here is one in two tones of gray

MASCULINE ACCESSORIES

In half-hose there is little that is really new. Well-dressed men now prefer fine lisle to silk hose for lounge dress; the revolt against silk seems to be a matter of a desire for distinction. Fashion has most emphatically put aside emotional socks, and, for even the most informal wear, plain colors with self-clockings are preferred by the man who has good taste.

Autumn shoes show a tendency toward slimmer, trimmer models. Laced boots of the English blucher-Oxford sort are the only correct style for business wear. This style is designed with a low, broad heel, low arch, and a decidedly tapering toe; leather thongs, or silk laces are used. The latest London last in shoes has a squarish, yet tapering toe, and is rather wide across the ball of the foot with scarcely any extension sole and a plain, or corded tip.

Soft hats have been popular recently, and will be much worn until late autumn. Felt hats are shouldering aside the fabric kind which have been overdone. The back-bow effect is an absurdity that the best-dressed men have shunned from the beginning. An innovation in hat bands is a velvet band. There is no means of determining the degree of favor with which well-dressed men will receive it, but it is a distinct novelty.

The derby is becoming to any man, provided the right shape is chosen. The correct autumn derby is made with a medium, heavy, curled brim, and a full, round crown of medium height. Black is the only color that can be considered unequivocally good style. The mode in silk hats is veering off from the French, tapering crown, to the American style, with a medium, curled brim, and a slightly belled crown.

The fashionable glove to accompany the town lounge suit is of unfinished leather, either suède or chamois. White reindeer gloves with self-embroidered backs are correct to wear with afternoon dress.

J & J SLATER

BOOTS — SHOES

For Outdoor Wear

THE standard of excellence and exclusiveness in footwear set by the house of J. & J. Slater has been worthily upheld in the early Fall styles for outdoor wear.

New illustrated Catalogue sent on request.

Piccadilly cut walking slipper made on a last which gives a slender effect to the foot—of the finest black Russian leather with large oval cut steel slide for trimming.

Black Russia blucher oxford for men, a distinctively new model last, which tapers in low lines toward the toe—broad shank, low heel, stitched tip.

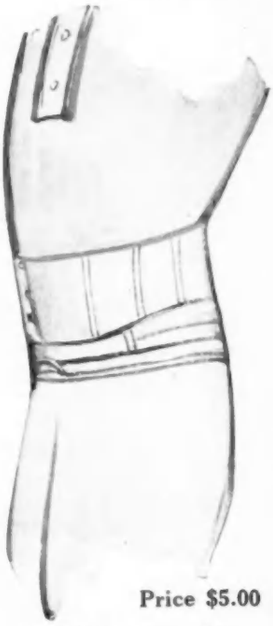
White buckskin rubber soled tennis oxfords—perforated, as the model displays, about the quarters and across the vamps, giving the saddle strap effect.

Men's white buckskin oxford for golf or tennis. This oxford has the special Slater Sponge Rubber sole—durable and elastic

Broadway at 25th Street

NEW YORK

Tricot Belt Corset For Men



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Send hip measure with money or draft on N. Y.

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Whittemore's Shoe Polishes

Largest in Variety — Finest in Quality

THE ONLY perfect preparation for cleaning and polishing Men's, Women's and Children's Shoes of ALL kinds and colors

THEY BEAUTIFY AND PRESERVE THE LEATHER

Do not soil the clothing or grow sticky

"Gilt Edge"

For Ladies' and Children's Shoes, the only black dressing that positively contains OIL. Softens and preserves. Imparts a beautiful lustre. Largest quantity, finest quality. Its use saves time, labor and brushes, as it SHINES WITHOUT BRUSHING. Always ready to use. Price 25 cents. "French Gloss," a smaller package, 10c.

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We recommend for BLACK suede shoes the liquid; for ALL other colors the powders. Either kind 25c.

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A cleansing fluid and paste for polishing in each package. Large size 25 Cents. "Star" Russet Combination same as "Dandy," smaller size. Price 10 Cents. Also Polishes for Red, Brown, Gun Metal, Green and Blue leather shoes. *Same sizes and prices.*

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The only first-class article for "Box Calf," Kid, "Vici Kid," and all black shoes. The ONLY polish endorsed by the manufacturers of "Box Calf" Leather. Contains oil and positively nourishes and preserves leather and makes it wear longer. Blacks and polishes. Price 25 cents.
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If your dealer does not keep the kind you want, send us price in stamps for a full size package charges paid

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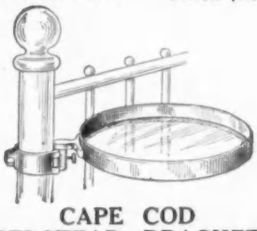
The Oldest and Largest Manufacturers of Shoe Polishes in the World.

CAPE COD FIRE LIGHTER

Heavy Polished Brass Tankard, and Torch with Twisted Brass Handle

TORCH BLAZES 15 MINUTES

Flaming Log Fire at once without Kindling Wood. PRICE $3.50



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Descriptions Mailed Upon Request

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From the forests of the Northwest and Canada, trappers and hunters send us their finest and most lustrous pelts.

These gorgeous pelts fashioned by expert furriers into novel and exclusive models have made "Plymouth Furs" the standard high-grade furs of America. They are sold direct to the consumer only, because in that way we can sell at lower prices.

Portfolio C Free

If you will advise us the kind of furs you are considering we will send you Portfolio C containing a special selection of exquisite photographs of the actual furs. These photographs will greatly simplify selections.

Repairs and Renovations at Reasonable Rates

PLYMOUTH FUR CO.
100-140 PLYMOUTH BUILDING
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"When the gown I want seems a trifle difficult, a Vogue Pattern solves the difficulty. I use them again and again, varying them in some slight way, for the lines are always so extremely good that the original expense in the end becomes an economy."

M— N—

Let Vogue Patterns solve your dressmaking difficulties this Autumn. Over 250 new designs are illustrated and described in the forthcoming

AUTUMN PATTERN NUMBER

All Newsdealers September 29th

Choose Your Fall Hat From a Display of 200

Ask your milliner to show you

The Millinery Quarterly Review of Fashions

in which almost 200 different and distinctive Fall styles of foreign and domestic origin are pictured. It helps you decide and costs you nothing. In all up-to-date millinery showrooms. Published by

The Millinery Trade Review

The authority on correct millinery

You *Must* Be in the Mode

It is hard indeed for every woman to follow the dictates of present day fashions. The extremely low corset is not comfortable for everyone.

Use the ***"Perfect Contour"*** Straight Front Form if your figure needs support whilst maintaining the uncorseted effect. The "Perfect Contour" gives grace of line. It is adjustable. It adds roundness to the too slender figure and counteracts the effect of an over-developed bust.

There are no uncomfortable stays and the "Perfect Contour" can be worn with any corset and will not interfere with deep breathing.

Although it fits around the waist the "Perfect Contour" does not prevent the modern high waisted effect and lends all the easy grace to the figure demanded by fashion.

Send $1 for the "Perfect Contour." Your money will be refunded if garment is unsatisfactory. Address Dept. A.

CHAS. S. PATE

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VOGUE'S PATTERN NUMBER ON SALE SEPT. 29th

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Promoted by

CUTICURA SOAP

And Ointment. They tend to free the scalp of minor eruptions, itchings, scalings and dandruff, and to establish in most cases a permanent condition of hair health.

Cuticura Soap and Ointment sold throughout the world. Liberal sample of each mailed free, with 32-p. book. Address "Cuticura," Dept. 133, Boston.
☞Men who shave and shampoo with Cuticura Soap will find it best for skin and scalp.

Dainty Undergarments

In place of the silk ribbed vest. Soft and sheer, with dainty lace and ribbon, pink, blue or white.

Because of their popularity these will be sold for a while longer at Summer Prices.

Batiste, $1.00; Japan silk, $2.50; Crêpe de Chine, $3.50. Monogram, 50 cents extra. No extra charge for out sizes.

Write for particulars of other clever ideas to

Miss A. L. Priest
THE INDIVIDUAL SHOP
100 Boylston St., Boston, Mass.

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If joint of great toe is enlarged, or toes overlap

ACHFELDT'S PERFECTION TOE SPRING

will reduce, straighten and give immediate relief. Worn at night.

If you have pains in your feet or legs it's not rheumatism, but tendency to Flat Foot, which my INSTEP ARCH SUPPORTER will remedy. Send outline of foot.

Advice free by mail. Circulars on request.

M. Achfeldt FOOT SPECIALIST
Room 212, 163 West 23d Street, N.Y.

1911

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1913

Three Years' Growth of the Vogue Shopper

Not alone in "Alice in Wonderland" do people suddenly shoot up to giant proportions. The Vogue "Shopper" in these pictures is seven times taller to-day than she was three years ago; and there's no telling how tall she may be to-morrow.

Women who *already* use the Shopping Service will know why we are receiving seven times as many orders to-day as we received in 1911.

Women who have *not yet* discovered the wonderful convenience of shopping in this way will find, as all these others have, that Vogue can successfully buy everything they require.

The seven-fold growth of Vogue's Shopping Service is due not merely to its new patrons, but also, and in very large degree, to "repeat" orders from its old friends. She who has once bought a dress through Vogue not only returns for more dresses but suddenly perceives a way to buy all sorts of things her local shop cannot supply.

Try it. Simply make out a list, enclose your cheque for approximately what you care to pay, with a word of direction, and mail to Vogue. At your door in a few days will be a package containing just the right things—and you pay Vogue nothing for its time and effort.

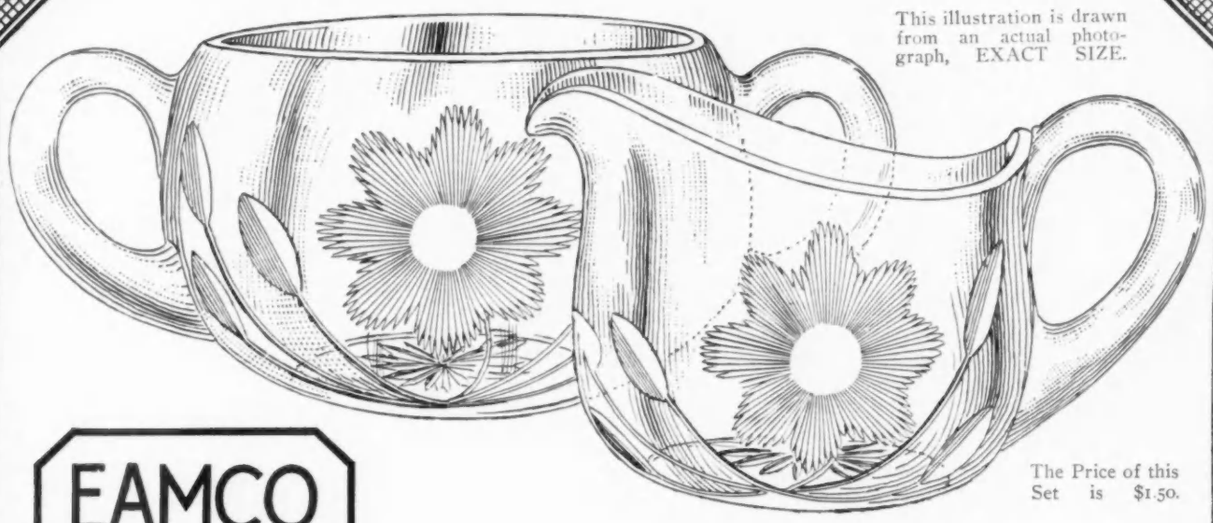
Vogue Shopping Service, 443 Fourth Avenue, New York

China's Mandarin Sleeve is Now Fashionable

GRACE MARGARET GOULD, who runs the Fashion Department of Woman's Home Companion, believes in individuality in dress, in the well dressed woman, not the dressed-up woman. Women should look well, be comfortable, feel fashionable and do all this at a reasonable cost in time and money. Miss Gould shows American women how to do just this, and gives you positive help in solving your own particular problems.

Eighteen pages of fashions in the October number, include eight costumes from which you may select a complete Fall and Winter outfit. See the October

WOMAN'S HOME COMPANION



This illustration is drawn from an actual photograph, EXACT SIZE.

The Price of this Set is $1.50.

EAMCO

TRADE-MARK

Floral Cut Glass Sugar and Cream Sets

EVERY woman who takes the proper pride in the appearance of her table will want one of these beautiful Sugar and Cream Sets.

The illustration shows the exact size, the shape, and the general effect of the dainty new Floral Pattern in which it is cut.

But no picture or description can do full justice—it must be seen to be appreciated.

Handsome enough for the most formal Dinner, yet so low priced that almost any woman can afford the set for *everyday use*.

This Pattern is made in over fifty other pieces of various styles of tableware. It is an Open Stock Pattern, thus enabling you to gradually complete your Glassware Service piece by piece, the same as you can do from Open Stock Patterns of Chinaware. This feature will appeal to every thinking woman.

For sale at Leading Department or Housefurnishing and Jewelry Stores everywhere.

If not on sale in your city we will send you a sugar and cream set by *parcel post, prepaid*, upon receipt of $1.50 in express or postal money order. We make this offer to introduce EAMCO Cut Glass.

The EAMCO, our Trade Mark stamped on each piece, is your guide to the genuine and our guarantee of satisfaction or new goods.

Descriptive booklet and price lists will be sent upon application.

ELECTROLYTIC ART METAL COMPANY

303 FIFTH AVENUE ESTABLISHED 1904 NEW YORK CITY

Vogue's Autumn Pattern Number

Containing, in Vogue Pattern form, the smartest and most dependable expressions of the Autumn mode. A complete set of working models for your new wardrobe. On sale September 29th.

And After the Pattern Number

A series of great Fall Fashion Numbers, in which the course of the season's fashions will be traced, fortnight after fortnight, from its first principles to its final climax in midwinter.

From Harper's Weekly

NOVEMBER MOURNING?

A Journal of Civilization
For Civilized People

HARPER'S WEEKLY is now the most distinguished publication in America. It is novel, different and strongly individual. It has copied no other magazine. It is not highbrowed, but it will never collect a lot of low brows. It ranges over all fields of interest to intelligent men and women. It is important, but it is also lively.

NORMAN HAPGOOD
is the Editor

EVERY week there are three pages of his nationally famous editorials—editorials which are sane and human and record the intellectual activities and interests of a clear-thinking, widely read and informed American. Oliver Herford does a humor page each week; Right Wing contributes sports. Louis D. Brandeis, Mrs. Fiske, Mary Roberts Coolidge—minds of that calibre contribute articles in their special fields. Wallace Irwin has a weekly page of verse. William Glackens, John Sloan, Wallace Morgan, Cesare are some of the artists whose drawings are regular features. It is a magazine you will want in your home.

HARPER'S WEEKLY

The McClure Publications
251 Fourth Avenue
New York City

Ten Cents a Copy **Five Dollars a Year**

Shampoo with CANTHROX

then come close to your mirror and see the satiny sheen—the fluffy softness of a properly treated head of hair, for you will have cleanliness in the fullest sense, combined with the exquisite hair comfort obtained only by using this acknowledged exhilarating shampoo.

15 Shampoos for 50c At Your Druggist's

Canthrox gives you the complete satisfaction of knowing your hair is just right. Its rich, foamy lather removes all dandruff and excess oil, keeping the scalp healthy and creating a new growth of beautiful, thick hair. So easy to use—dissolve one teaspoonful of Canthrox in a cup of hot water.

Trial Offer: For your name, address and a 2-cent stamp we will send sufficient Canthrox that you may experience the delights of a perfect shampoo.

H. S. PETERSON & CO., 214 West Kinzie Street, Chicago, Illinois

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Annette

Exclusive Styles

27 West 38th Street, New York

Showing Advanced Fall and Winter Models

Misses' or Small Ladies' afternoon dress of Canton Crepe. Draped skirt. Natty waist made partly of new plaid silk. Finished with girdle and sash.

All colors.

Special $21.75

Serge Models	$20.00	And Upward
Silk "	21.50	
Afternoon Gowns	30.00	
Evening "	26.50	

Telephone 5795 Greeley

In this crystal-clear soap we have caught the **real fragrance of violets.** Send 2c. stamp for sample cake—enough to last over a week. Write to-day. Address the Andrew Jergens Co., Dept. 604, Spring Grove Ave., Cincinnati, Ohio.

Neva-Slip

The New Shirt Waist Belt

No Metal
No Knots to Tie

Cushion Tape
No Rubber
Never Slips
Never Tears

For sale at notion counters, 5c. and 10c. stores, or by mail. Give waist measure when ordering.

Price 10 cents

Hold down these waist wrinkles

NEVA SLIP BELT CO.
47 West 34th Street, N. Y. C.
Beware of Imitations

IF YOU PAY $5.00 OR MORE FOR A CORSET YOU DO NOT GET YOUR MONEY'S WORTH, UNLESS IT IS BONED WITH WALOHN

THE GENUINE HAS "WALOHN" STAMPED ON EVERY STRIP

FOR FREE SAMPLES AND REASONS WHY ADDRESS WALOHN MANUFACTURING CO. 31 UNION SQUARE W. NEW YORK

Crocker

MOURNING SPECIALTY HOUSE

Hats, Gowns, Waists, Veils, Neckwear

The Only House in New York Catering Exclusively to This Class of Trade

Strictly high class. No competition, as our designs are our own, and materials our own importation.

Our Best Models in Black Reproduced in White

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CUSHION ASTRA

The only silk covered collar supporter with hand crocheted ends

Dainty Invisible Flexible

All Sizes, White or Black, 3 on a card, 10c.
Joseph W. Schloss Co., New York

GREAT BEAR Spring Water

Its Purity has made it famous

"Making My Own Gowns Has No Terrors For Me—Now"

Do you use Vogue Patterns—yet? Among their very most enthusiastic patrons are many women who took Vogue for years before awaking to the fact that Vogue Patterns could and would solve their weightiest dress problems.

As a case in point read this letter from San Francisco. Incidentally, it won a special $10 prize in our recent contest. The experience it tells will very likely be your experience when you make your first trial of a Vogue Pattern gown, or blouse, or coat, or negligee.

DEAR VOGUE:—

Not till I had been a reader of Vogue for several years did I awake to the fact that in Vogue's Pattern Service lay the solution of my ever-perplexing dress problem.

At different times I have always made some of my own clothes, but the results were most unsatisfactory. The trouble was, I had been using cheap patterns—patterns that were never right, that invariably had to be altered, that were seldom the last word in style.

Making my own gowns has no terrors for me—now. Vogue Patterns have banished the worry. They are so carefully cut and every detail is so plainly marked that any woman of intelligence can use them with success. They save your time, your money and your temper.

To women of moderate means who have a certain position to maintain, Vogue Patterns are a positive boon.

After making, with a Vogue Pattern, a duster that couldn't be duplicated in any of the best shops in town (it cost $6.75), I was so elated that I determined to make myself an evening coat. The results passed my most sanguine expectations. My coat, at a good shop, would have cost not less than $50. It cost me as follows:

4 yards cloth at $3	$12.00
¼ yard plush at $8	2.00
2½ yards lining at $1.50	3.75
6 heavy buttons at 25c. each	1.50
Vogue Pattern	1.00
	$20.25

Then I sent for Vogue Pattern No. 1939 and made an afternoon gown which in style, fit and finish was equal to any of the importations in our best shops. Friends who saw it begged for the name of my dressmaker and looked incredulous when told that I made it myself.

MRS. ——— ———,

July 3, 1913. San Francisco, Cal.

Vogue's Autumn Pattern Number

In the next Vogue we shall show 250 different Vogue Patterns—working models for gowns, tailor suits, blouses, negligees, lingerie and children's clothes. This will be by far the completest collection of patterns Vogue has ever issued; it contains everything Vogue considers best and most practical in the new mode.

This Autumn Pattern Number will be ready September 29th. Tell your newsdealer now to reserve a copy for you.

Copr. Life Pub. Co

Veterans

This is the first announcement of our premium offer for the coming year, which is open to all yearly subscribers to LIFE.

This picture, of which the reproduction above on this page gives only a faint idea, will be printed in colors by a special process. Upon receipt of Five Dollars (see coupon) we will send you LIFE for one year, together with this handsome picture ready for framing.

The coming special numbers of LIFE include the great War Number, on October Fourth, and the Pro-Suffrage Number, October Eighteenth. These two numbers usher in the autumn. They will be followed by a number of other specials. In case you are unfamiliar with LIFE and hesitate about subscribing, we will send you, upon receipt of ten cents, a number of sample copies which you can look over at your leisure. Or upon receipt of a two-cent postage stamp we will send you free a copy of the Miniature Life No. 2, printed in colors and containing some of the best things which have appeared in America's leading humorous paper.

EVERY TUESDAY
EVERYWHERE
TEN CENTS
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Obey That Impulse.

For our special 3 months' offer, see current numbers of Life.

Premium Offer

Enclosed find Five Dollars (Canadian, $5.52; Foreign, $6.04). Send LIFE for one year to

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REMBRANDT HAT

DERNIÈRE MODE ET PREMIÈRE QUALITÉ
TAILORED HATS
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Ask your dealer
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CAREY PRINTING CO., N. Y.

Oldsmobile 1914

Established—1880
Incorporated—1899

This is the Year of the Oldsmobile

IF you have followed the use and development of the motor car, you have probably noticed how among the better established automobiles, first one car one year, and next season another car, seemed to claim the biggest share of public attention.

This year it is the Oldsmobile that stands out in the spotlight of public approval, not on account of any unusual, or "freak," element of design, but solely because of the completeness with which we have realized the American ideal of a perfectly designed, perfectly appointed six-cylinder car.

Last month we announced the new Oldsmobile Model 54 as the "greatest six-cylinder motor car ever produced." Since then thousands of capable critics, men well versed in motor car design and construction, have inspected the new Oldsmobile and echoed and re-echoed the phrase we used in our first enthusiasm.

Now, after accepting this judgment of the motorwise public, we again say:

Here is the Greatest Six-Cylinder Car Ever Produced

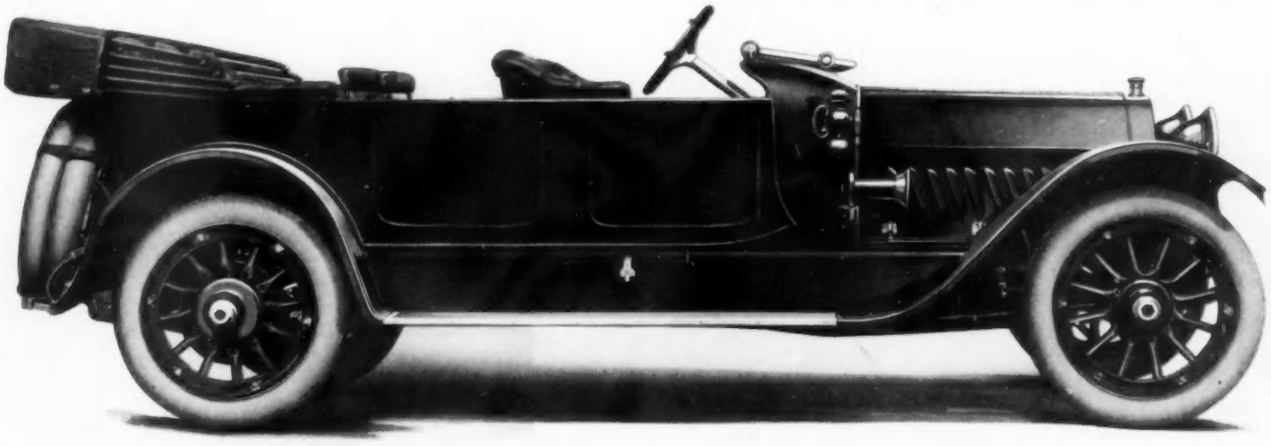
4 or 5 Passenger Phæton touring body type, $2975
7 Passenger touring body, $175 extra. Limousine, $4300

Equipment 1914 Oldsmobile Model 54 combination electric and oil side and tail lamps. Special Oldsmobile design. Special design Oldsmobile electric head lamps. Special design three-way adjustable ventilating windshield. Top, boot, and patent adjustable side curtains. 60 miles speedometer. Adjustable stem setting and winding Waltham clock. Rear tire irons, capacity for two tires. Demountable rims, one extra. Imported horse hair tonneau mat. Motor driven air pump. Famous Delco starting, lighting and ignition system. Electric light in tonneau. Extension electric trouble lamp. Tools, jack. Patented bow separating top holders. Adjustable auxiliary seats in seven-passenger. (Extra, at additional cost, wire wheels; special Oldsmobile touring trunks.) Motor, 50 horsepower, six-cylinders, unit power plant, three-point suspension. Bore 4¼, stroke 5¼. Extreme length of four and five-passenger models, 16 feet. Extreme length of seven-passenger, 17 feet. Springs front, semi-elliptic. Springs rear, ¾ elliptic underslung. Tires 36 x 5 both front and rear. Gabriel Snubbers.

The 1914 Oldsmobile can be seen at any of our factory branches, located in all the principal cities, and dealers from coast to coast. Description of the new models will be sent on request.

Deliveries Now Ready

OLDS MOTOR WORKS, Lansing, Mich.



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Silk Hosiery

The alluring beauty and practical worth of McCallum Silk Hosiery make it the only choice of the woman who wants to please.

We furnish hose in Style 153 to match any sample in a few days' time. This service of providing hose in any color at a moderate price has endeared the name McCallum to many wearers.

Send for booklet, "Through My Lady's Ring." The best dealers everywhere sell McCallum's at $1 up.

McCallum Hosiery Company, Northampton, Massachusetts

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DITTMAN-STEIDINGER COMPANY, N.Y.